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# TRAVELS

THROUGH

GERMANY, BOHEMIA, HUNGARY,  
SWITZERLAND, ITALY, and LORRAIN.

Giving a TRUE and JUST

## DESCRIPTION

OF THE

PRESENT STATE of those COUNTRIES;

THEIR

NATURAL, LITERARY, and POLITICAL HISTORY;  
MANNERS, LAWS, COMMERCE, MANUFACTURES, PAINT-  
ING, SCULPTURE, ARCHITECTURE, COINS, ANTIQUITIES,  
CURIOSITIES of ART and NATURE, &c.

With COPPER-PLATES, engraved from Drawings taken  
on the Spot.

By JOHN GEORGE KEYSER,

Fellow of the ROYAL SOCIETY in LONDON.

Carefully translated from the Second Edition of the GERMAN.

IN FOUR VOLUMES.

THE THIRD EDITION.

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AND CONSTITUTIONS OF ART AND NATURAL HISTORY.

AND COPIES OF THE ORIGINALS, AND OF THE  
ORIGINALS, ON THE SPOT.

By JOHN GEORGE TRAVERS,

Author of the History of the  
History of the Kingdom of the Netherlands.

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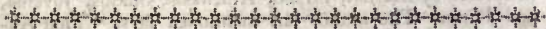




# T R A V E L S

T H R O U G H


GERMANY, ITALY, SWITZERLAND, &c.



L E T T E R LVI.

Journey from ROME to NAPLES.

S I R,

 T H E gates of Rome are never shut, so that at any hour by day or night a traveller may go out or come into the city without any difficulty. In travelling from Rome to Naples it is very inconvenient to go with the Vetturini; for though the road they take lies over Monte

Cassino, and consequently gives one an opportunity of seeing the celebrated Benedictine monastery on that hill; yet it is attended with the mortification of being five days on the road, and paying the Vetturini an extraordinary price for their loss of time. The abbey of Monte Cassino stands on a high mountain, the ascent to which is near two German miles. The fathers are very courteous and hospitable; the prospect from this abbey is charming, the library well kept, and the revenues very considerable: but what gains it an un-

Abbey on  
Monte Cas-  
sino.

common veneration among the Roman-catholics, is, that here St. Benedict, the patriarch of the monks among the western Christians, first instituted his order, which has produced so many eminent personages. For in the year 1688, the registers of this order contained four emperors, twelve empresses, forty popes, one and forty queens, forty-six kings, fifty patriarchs, two hundred cardinals, sixteen hundred archbishops, four thousand six hundred bishops, and three thousand six hundred canonized saints.

In the road from Rome to Torre di mezza via, which is the first stage, are to be seen the noble ruins of some ancient aqueducts. Velletri lies at the distance of three posts or stages from Rome, on a hill, and is celebrated by Pliny, lib. xiv. c. 6. for the excellency of its wine; but at present it is much degenerated, being so rough as to be hardly drinkable, unless it be boiled. The vineyards or mountains near Setia, not far from Casa Nuova, have degenerated in the same manner; for they are now almost barren, whereas they produced a great quantity of generous wine, for which Setia is celebrated by Martial, Strabo, Athenæus, Statius, Juvenal, and Pliny. The author last mentioned says, 'That Augustus preferred the Setia wine to any other.' The principal, and indeed, the only palace now in Velletri, is that which formerly belonged to the family of Ginetti, and since devolved to prince Lancellotti. It was built by cardinal Ginetti, from a design of the famous architect Lunghi, and is said to have cost five hundred thousand *scudi*, or crowns. The great stair-case is built with white marble, and is so magnificent and well-contrived, that it passes for the finest in all Italy. In the apartments are a great number of fine statues, busto's *basso-relievo's*, and paintings. The most remarkable among the first are, a Venus with Cupid, and the fable of the unfortunate Dirce in little, after the manner of the Toro Farnese. The prospect from the gardens is extremely beautiful: they are also ornamented with fine pieces of sculpture, particularly four pillars, which were brought hither from the temple of Mars at Velletri, and several antique *sarcophagi*, dug up in that neighbourhood; one of which, from the naval ornaments carved on it, is thought to have belonged to a sea-officer. Plates of these antiques are to be seen in cardinal Corradini's *Vetus Latium profanum & sacrum*, continued by Vulpî, a learned Jesuit.

Among the antiquities collected by the Borgia family in their house at Velletri, the busto's of a philosopher, and the emperor Pertinax, are worth observing.

## From ROME to NAPLES.

3

In the market-place, near the Ginetti palace, is a superb bronze statue of Urban VIII. who is represented in his pontifical habit pronouncing the benediction: this statue was designed by Bernini. It stands on a marble pedestal, and, as appears by the inscription, was erected in 1637.

Misson, relying on the authority of Suetonius, affirms that Augustus was born at Rome, and that Velletri has no claim to the honor of being the place of his birth; but from the same historian (chap. v. and xciv. of his life of Augustus) and from the beginning of the 55th book of Dio Cassius, it appears, that this emperor's family was of Velletri, and that he himself was educated at a seat in the neighbourhood of that town.

Whether  
the emperor  
Augustus  
was born at  
Velletri,

About three Italian miles from Velletri, towards Nettuno, at a place called le Cento Colonne, are the remains of an ancient reservoir, or fishpond; and not far from Velletri, towards Cintiano, are to be seen the ruins of a magnificent palace, which is thought to have been the residence of the emperor Otho, as the hill on which it stood is still called Colle Ottone. Copper-plates of some lofty vaulted rooms still remaining, and of the above-mentioned reservoir, are to be seen in *Corradini's Vetus Latium continuatum, tom. IV. tab. iii. and ix.*

Remains of  
Otho's pa-  
lace.

On the left hand, near Cisterna, which is the fourth stage from Rome, stands a noble palace belonging to prince Caserta. Sermoneta lies in a marshy unheathful soil: The name of this country, in Pliny's time, was Palus Pomptina; but instead of twenty-three towns which stood there in his time, only a few houses scattered through the country are now to be seen\*. It appears indeed from Strabo (*Geogr. lib. v.*) that the air of this country was reckoned very unhealthy in ancient times, and Silius Italicus terms it *Campus Pomptinus pestifer*: but at present it is more noxious than ever, as the extent of the fens and stagnating waters, which were the causes of its insalubrity, is now increased. The woods about Cisterna and Sermoneta, especially those to the south of the former, intercept a great part of the infectious exhalations, which otherwise the southerly winds must have carried towards Rome, where they naturally would be attended with very pernicious consequences. For this reason,

\* Plin. Hist. Nat. lib. iii. c. 5. vide Corradini Latium, tom. II.

## From ROME to NAPLES.

in 1714, the pope would not permit the duke di Sermoneta who could have made it turn to a very great account, to cut down those woods at once: for a commission of several cardinals was appointed to examine the affair, and Lancisi, the pope's physician (a very competent judge of such matters) being consulted, laid before them a weighty remonstrance, setting forth the evils that would result to the city of Rome by cutting down this wood, unless it was done gradually by certain parcels and divisions. Accordingly a proper regard was paid to his opinion, and the wood was cut down in such a manner, as to allow one part of it time to grow before another part was touched.

Sermoneta.

Sermoneta lies on the left of the road from Rome to Naples; it is situated on an eminence well planted with olive-trees. The road as far as Casa Nuova is along a flat country, and being interspersed with ancient ruins, is not unpleasant; among which, those on the left, called Tre-Taverna, is said to be the place mentioned in the twenty-eighth chapter of the Acts of the Apostles. Beyond Casa Nuova the road bears to the left into a delightful valley, from which to Piperno is a continual ascent; these parts also abound with olive plantations. Those who are fond of natural curiosities may meet with some entertainment in the various petrefactions to be found there. From Piperno the road lies through a large wood of cork-trees, the bark of which is thick, and being stripped off for use, grows again in two years time. This tree is an ever-green, with leaves resembling those of a pear or plumb-tree, and bears a kind of mast\*. This tree is to be met with on the other side of Piperno, and likewise in Spain, and the southern parts of France.

St. Paul's  
three  
taverns,

Terracina.

Terracina, by the ancients called Anxur, lies on a hill, and is the last town in the papal dominions. The country in this neighbourhood, excepting some morasses, is very fruitful, and produces good wines. It exhibits several delightful gardens, and is interspersed with little groves of orange-trees which grow in the open fields. Both here and further on towards Naples, are to be seen great quantities of a kind of fruit called *coroba*, or *corobola*, resembling large bean-shells. The whole country hereabouts has the appearance of a delicious garden, so that it is not at all surprising that the ancient pagan inhabitants (as appears from the images of that deity

\* It is a kind of ever-green oak, and bears acorns, as I observed in France; so that the author's description of it is not very accurate.

carved in numberless places) should pay divine honors to Priapus, the god or patron of gardens \*.

Just beyond Terracina are to be seen the ruins of the temple of Janus, the palaces of Julius Cæsar, Adrian, and other remains of antiquity; particularly the Via Appia, which here reaches from Mola to the river Garigliano. This famous road derives its name from Appius Claudius the censor, who made it at his own expence, from Rome to Capua. From Tacitus's annals, Strabo, and Horace, it appears, that it extended as far as Brundisium in their time; yet they make no mention of the person by whom it was continued. As there are other roads to Brundisi, and this is in some places extremely damaged, passengers do not always keep the Via Appia: however, by the constant and durable repairs bestowed on it, it may be travelled hereabouts without any considerable inconveniency. The stones of this pavement are about a foot and a half square, and so hard and firmly cemented, as to have stood the continued frictions of carriages, &c. for above two thousand years. This causey is twenty *palmi* broad, and affords sufficient room for two carriages to go abreast. From Terracina there is a fine view of the sea to the right, which is so near the road, that at the distance of an Italian mile from that town, there was a necessity of breaking down a piece of a rock to clear the way, which there runs close by the sea. Three miles further on this road is the frontier wall of the kingdom of Naples, called Portello, which extends itself, according to some, from the hill to the sea, or at least to a fort, where, in war time, the Neapolitans keep a garrison. On that side of the gate which looks towards Naples is the following inscription:

Remains of antiquity.

Inscription at the Neapolitan frontiers.

\* *Sinum lactis, & hæc te liba, Priape, quotannis  
Expectare sat est: custos es pauperis horti.  
Nunc te marmoreum pro tempore fecimus: at tu,  
Si factura gregem suppleverit, aureus esto.*

VIRG. Ecl. vii. v. 33.

{  
 ' This bowl of milk, these cakes, our country fare,  
 ' For thee, Priapus, yearly we prepare,  
 ' Because a little garden is thy care.  
 ' But if the falling lambs increase my fold,  
 ' Thy marble statue shall be turn'd to gold.'

DRYDEN.

From ROME to NAPLES.

*Philippo II. Rege Catholico  
Peras, Alcalæ Duce pro-Rege.  
Hospes, hic sunt fines Regni Neapolitani.  
Si amicus advenis, pacata omnia invenies  
&, malis moribus pulsus, bonas leges.  
Anno Domini MDLXVIII.*

‘ Stranger, these are the frontiers of the kingdom of Naples. If thou comest as a friend, thou shalt meet with humane treatment; vice and disorders being here suppressed by the happy influence of salutary laws. This inscription was put up in the reign of Philip II. king of Spain, the duke of Alcalá being vice-roy of Naples, and in the year of Christ 1568.’

Difference  
betwixt the  
papal and  
Neapolitan  
dominions.

In going from Rome to Naples it is requisite to have a pass-port which is given gratis by the imperial minister, or the cardinal-agent; and in returning from Naples to Rome another pass-port must be procured from the vice-roy. In both of them is specified the time of their continuing in force; however it was not till we came to Mola that any pass-port was required of our company: at Terracina, and even at the fort we were not asked to produce it. The ecclesiastical state and the kingdom of Naples are distinguished by giving the appellation of *La Campagna* to the former, and *Il Regno* to the latter: but the difference between them is very visible, the kingdom of Naples being much more populous and better cultivated than the papal territories.

It is with pleasure I recall the idea of the fine prospect all the way from Fondi to Itri: the country to the right produces gross, flax, and wheat, interspersed by double rows of vines, the upper branches of which are interwoven in a beautiful manner. This prospect terminates with a view of the sea, which diversifies this charming scene, by the vast number of tartans and other vessels continually sailing on it. On the left-hand the prospect is not inferior to it, being variegated with vines, olive and mulberry trees, lofty cypresses, and orange-groves, terminated by a distant range of hills; nor is the country beyond Mola less beautiful or fertile. In the neighbourhood of the Gargliano the soil alters for the worse, but upon crossing the river, the road lies through a level and most delicious country.

The first town in the Neapolitan dominions on this side <sup>Fondi.</sup> is Fondi. In 1534 it suffered extremely by the attempt of <sup>Story of</sup> Hariaden Barbarossa to carry off Julia Gonzaga, countess of <sup>Julia Gon-</sup> Fondi, a celebrated beauty, with a view of presenting her to <sup>zaga.</sup> the grand Signior. However, her virtue or modesty was of the savage kind, if the story be true, that a gentleman who rescued her in her shift with the utmost hazard of his life, was afterwards assassinated by her order, merely because he had seen her in such a plight. If this execrable murder had been perpetrated by her husband Vespasiano Colonna in a fit of jealousy, which is almost natural to an Italian husband, it would in some measure have exculpated the lady; but Julia's unheard of villany and ingratitude admits of no excuse. Brantome in his *Les Vies des Dames illustres*, or Lives of illustrious Ladies, and from him Varillas in his history of Francis I. give a particular account of the whole transaction. They tell us, that Julia being awakened by the outcries at the approach of the Turks, leaped out of a window in her shift, and escaped to the neighbouring mountains. There is not a word in these authors of a cavalier assisting her in making her escape. On the contrary it is added, that she fell into the hands of the Banditti; and though Julia afterwards protested upon oath, that as soon as they knew who she was, they observed all the distant respect due to her dignity, few people could be brought to believe that so tempting an object had suffered no indignity or indecency among a troop of such lawless and brutal people. This little agrees with the account above of the gallantry and subsequent murder of the supposed cavalier. But Brantome and Varillas are both mistaken in giving the name of Livia to the countess, and of Ascanius to Vespasiano Colonna her husband. Barbarossa being disappointed of his prize, vented his rage by destroying and pillaging the town, not sparing so much as the tombs of two dukes of Colonna; and besides exercising other cruelties, carried away many of the inhabitants into slavery.

Mola is situated near the sea, where the emperor has a <sup>Mola.</sup> custom-house and a small garrison which is relieved every week from Gaëta. Here is a garden very well kept, with fine walks and abundance of orange-trees. Near Mola are to be seen the ruins of a palace, which, according to some inscriptions said to be found in it, belonged to Cicero; but the grotto's and subterraneous vaults were very much damaged in the present century by the imperialists, who when they laid siege to Gaëta, made this place their magazine. It

Death of  
Cicero,

was on a journey from hence to some other place that Cicero was assassinated by that ungrateful wretch Popilus Lænas. At Mola the two unfortunate German princes Frederic of Austria, and Conrad of Suabia, were discovered and sent to Naples, where they were beheaded. These remarkable events have caused Mola to make some figure in history, though they are such transactions as cannot be thought of without regret. However, it is the opinion of some men of learning, that Cicero's last place of residence was Astura, and not Mola\*.

Gaëta.

The fortress of Gaëta lies three Italian miles from Mola, and by water is an hour's passage. As Gaëta is supposed to have derived its name from Cajeta, Æneas's nurse, who, as Virgil tells us, died and was buried here, the people, according to the common practice in Italy, might have found some ruin or other to have shewn to strangers for her monument; but nothing of that kind is pretended: however, on a fortified eminence is to be seen Rolando's tower, as it is called, or rather an ancient mausoleum of Lucius Munatius Plancus, as appears by the following inscription:

*L. Munatius. L. F. L. N. L. Pron.  
Plancus. Cos. Cens. Imp. Iter. VII. Vir.  
Epul. Triumph. ex. Rætis. ædem. Saturni.  
Fecit. de. manibiis. agros. divisit. in. Italia.  
Beneventi. in. Gallia. colonias. deduxit.  
Lugdunum. & Rauricam.*

In

\* Other writers place the last residence of this famous orator at Cajeta, where he had another *villa*. It must be owned, that Cicero's irresolution and fear towards the last scene of his life, is inconsistent with the firmness of a philosopher. One while his apprehensions hurry him to sea, then he hastens to get ashore; now he entertains a glimmering hope in the clemency of his enemies: this is succeeded by a whimsical thought of stealing privately into Augustus's house and there killing himself, from an idle notion, that his ghost would haunt that emperor. Amidst those fluctuations he is surprized by that parricide Popilius, whom his eloquence had saved from the gallows. His attendants, partly by force and partly by intreaties, got him into a litter and made towards the sea; but they were soon overtaken, and the greatest orator that Rome ever produced died obscurely, being beheaded in a place of no note. The insults of Fulvia offered to the head of this great man after his death, are still more shocking. *Dio Cass. (Hist. lib. xlviij.)* says, *Caput Ciceronis arreptum insultans amarulentis verbis & conspuens genibus suis imposuit Fulvia, oreque ejus aperto linguam extractam acubus, quales secum comendi capitis causâ mulieres ferunt, compunxit, additis crebris*



In the fourth line, I conceive Manibiis stands for Manubiis, and from the offices with which this Plancus, (who lived in Augustus's time, and had been a hearer of Cicero,) was invested, this work must have been erected about fifteen years before the birth of Christ. Some are for making this tower a temple of Saturn built by Munatius; but this conjecture is overthrown by the inscription, from which it may be demonstrated to have been his monument, tho' it wants the usual preamble of Diis Manibus; and the enumeration of the high offices he had filled might in his life-time, and by his order, be placed on every edifice of his building. Suetonius in the life of Octavius Cæsar, says, that it was by the advice of this Plancus that the surname of Augustus was conferred on that emperor, preferably to that of Romulus. The city of Lugdunum or Lyons, mentioned in the inscription, was totally consumed by fire in Seneca's time, exactly two hundred years from the foundation thereof, as appears from the ninety-first letter of that philosopher, *lib. i.* Seven years after, Nero (as Tacitus writes, *Annal. xvi. c. 13.*) laid a plan for rebuilding it.

On the Monte della Trinità, the Benedictines have a church, near which is to be seen a rock with a large cleft, Fissure in a rock.] reaching from the summit of it down to the bottom of the sea. That it was not originally so, appears from the cavities and convexities on the two opposite sides, which if they could be brought into contact, would be found to correspond exactly. But whether this disruption of the rock happened miraculously at the time of our Saviour's passion, is another question. This opinion is grounded only upon modern, and consequently suspicious, traditions, and is absolutely contradicted by those who confine the miracles which the Holy Scriptures mention to have accompanied the death of Christ to Judea; for they alledge, that in other parts of the world where people were ignorant of the matter in proof of which they were wrought, they would have carried neither conviction nor information \*. But whenever the earthquake happened

*crebris ac turpibus opprobriis.* ' Fulvia furiously seizing Cicero's head, spit on it with the most bitter revilings; then setting it on her knees, and opening the mouth, drew out the tongue, and with a bodkin, such as women stick in their hair, she pierced it through and through, in the mean time pouring forth the severest reproaches against the orator.'

\* This remarkable fissure is unquestionably to be attributed to an earthquake, tho' not to that which happened at the death of our Saviour. The sacred

peñed the effect is surprizing and worthy of observation. The rent is about four or five feet wide, and by a flight of steps you pass through it to a small chapel called Capello del Crocifisso, from which there is a fine view of the sea. The Benedictine church stands about fifty-nine paces from this chapel, fifty-one of which are taken up by the rock, of which the monks present strangers with some small fragments. To these fragments the grateful bigots shew a great veneration, and give the monks a small offering or alms, which they need not grudge, the fathers assuring them, that they are now possessed of a sovereign preservative against the head-ach, falling-sickness, &c. Tartans and other vessels, as they pass by the lower chapel, usually salute it with a gun, and lying upon their oars, perform a devotional office with music, or send ashore to the convent a pecuniary offering, at least, equal to the expence of a salute. But what is more extraordinary the infidel Corsairs, have frequently sent a sum of money to the monks in acknowledgment of their preservation in bad weather, upon addressing their devotions to this chapel.

Superstition  
concerning  
it.

Franciscan  
convent.

Place where  
St. Francis  
preached to  
the fishes.

Consecrated  
standard.

The Franciscan convent here boasts of having been the residence of the founder of that seraphic order, as it is stiled; and by the sea-side, without the Porta di Ferro, is shewn the place where St. Francis stood when he preached with such power, that the very fishes raised themselves above the surface of the water, listening to his voice.

In the choir of the cathedral hangs the consecrated standard presented by pope Pius V. to Don John, on his going to sea to fight against the Turks as commander in chief of the united fleets of the Christian powers: in the middle of this flag is represented our Saviour on the cross, and St. Peter and St. Paul, with this motto:

*In hoc signo vinces.*

‘ This is the standard by which thou shalt conquer.’

The people never fail to pay their devout adorations to this standard.

sacred historians make mention of many miracles and prodigies which happened at that time, but without particularly specifying the places. Phlegon Trallian indeed speaks of a similar earthquake in Bithynia; but the date being in the 4th year of the 202d Olympiad, it cannot be reconciled with the time of Christ's passion. See Bayle on the word Phlegon.

The

The *basso-relievo's* on the marble font exhibit **Fauns** and **Remarkable**  
**fatyrs dancing,** and **Mercury delivering Bacchus to Ino** **font.**  
 to be nursed. The workmanship is exquisite, and, as ap-  
 pears by the following inscription, was done by **Salpion an**  
**Athenian :**

Σ Α Α Π Ι Ω Ν  
 Α Θ Η Ν Α Ι Ο Σ  
 Ε Π Ο Ι Η Σ Ε.

• Salpion, an Athenian, carved it.

This vase, supported by four lions of marble, was brought from the ruins of Formia to Gaëta, and probably belonged to a temple of Bacchus. The statue of **Æsculapius**, facing the altar of the holy sacrament, has been described by **Misson**, tom. II. p. 23. Besides this, there is another small pagan idol also fixed in the church-wall. On a pillar near eighteen feet high, is a curious piece of sculpture, representing the martyrdom of **St. Erasmus**, whose body, deposited in this church, is to be seen. A subterraneous chapel under this cathedral is painted by **Brandi**. The altar and the balustrade before it are of beautiful inlaid marble; here are also six statues of cast silver, as big as the life. The tower is said to have been built by **Frederic Barbarossa**, by way of atonement for his sins.

Near the door of the castle, which stands upon a hill, is shewn the remains of the famous **Charles of Bourbon**, with a wooden lower-jaw inserted to supply the place of the natural one, long since decayed. This nobleman was shot in storming Rome, and thus dying under the pope's excommunication, and being openly in arms against the holy see, he could not be allowed a burial-place in consecrated ground; and to leave him unburied, or lay him among the vulgar, did not seem compatible either with his dignity, or the regard due to his eminent services. The Spaniards, therefore, had recourse to another expedient, for they dried his corps like a mummy, and set it up here. He stands in a closet, being properly clothed; his boots are yellow, with red facings; and the stockings, which come but a little above the boots, have a border of fine lace. In 1719 general **Prampero**, governor of the city, had this memorable skeleton new clothed in blue trimmed with silver, and furnished it with a sword, cane, and hat and feather. Over the closet-door are these lines in Spanish :

Remains of  
 the famous  
 Charles de  
 Bourbon.

*Francia me diò la leche, Espanna fuerza y ventura.  
Roma me diò la muerte, y Gaëta la sepultura.*

‘ France gave me birth, Spain strength and honours gave,  
‘ Rome my death’s wound, and Gaëta a grave.’

Ciacconi, in his life of Clement VII. p. 465, gives us the following epitaph on this famous warrior :

*Aucto Imperio, Gallo victo,  
Superatâ Italiâ, Pontifice obfesso,  
Româ captâ,  
Carolus Borbonius in victoriâ cæsus  
Hic jacet.*

‘ Here lies Charles de Bourbon, who after enlarging the  
‘ empire, defeating the French, conquering Italy, besieging the Pope, and taking Rome, lost his life in the midst  
‘ of a victory.’

However, it is a known story, that a Spaniard, in whose house the duke had taken up his quarters, set fire to it the very next day, to efface the infamy of its having harboured a traitor ; and indeed all the epitaphs written on this hero are far from running in the same strain.

On each side of the skeleton is an inscription, one in Italian, the other in French ; both of which are to the same purpose. The latter, which has been incorrectly printed before, is as follows :

*Au Charles Duc de Bourbon de la Maison Royale de France, Grand Connetable du Royaume, clair par sa naissance, plus clair par sa fortune, qui persecuté de son Roy, protégé de l'Empereur Cing, fait son Capitain General de l'Armée, glorieux par ses exploits & par ses victoires emportées sur les troupes du même Roy, qu'il fit prisonnier en Pavie, s'acheminant à la ville de Rome, ou chacun croyoit, qu'il alla triompher, comme un Heros de l'Antiquité, il y fut tué pendant le siege 1527. Son corps enbaumé fût transporté en Gaëta & Monsf. le General Comte de Prampero, Gouverneur de cette place & de son chateau pour donner un admirable exemple aux autres Ministres de très juste Impereur Charles Six, restaura le tombeau 1719.*

‘ To Charles duke of Bourbon, of the blood-royal of  
‘ France, constable of the kingdom, illustrious by his birth,  
and

and yet more so by his personal merit, who being persecuted by his sovereign, was protected by the emperor Charle V. and made captain-general of his army, in which quality he acquired immortal honour by his glorious exploits, having several times defeated the troops of that king by whom he had been injured, and taken him prisoner at Pavia; from thence he directed his march to Rome, into which it was expected he would have entered in triumph, like the heroes of antiquity; but he was killed in an assault during the siege of that city, in 1527. His body was embalmed and sent to Gaëta, where, by the generosity of the count de Prampero, governor of that town and castle, to set a worthy example to the other officers of the most gracious emperor Charles VI. this monument was repaired in the year 1719.

Formerly the officers of this garrison, when in their cups, on any public rejoicings, used to take off the duke's skull, and fill it with liquor, in order to drink healths out of it; but this savage custom frequently occasioning quarrels, some of which had unhappy consequences, has been forbidden \*.

Drinking  
out of a  
skull.

The garrison of Gaëta at present consists of a thousand men. In 1707 this place was taken sword in hand by the Imperialists, under Count Daun, after a siege which greatly redounded to the honour both of the besieged and assailants; the Spanish garrison having fired fifteen thousand cannot shot, and four thousand bombs; which, on the part of the Germans, were returned with twenty thousand of the former, and fourteen thousand of the latter. The marquis de Vigliena, afterwards vice-roy of Naples, who commanded in the fort, with two thousand Spaniards surrendered themselves prisoners of war. The ten colours and standards taken on that occasion were, pursuant to a vow made to St. Januarius, hung up in the Capella del Tesoro at Naples, where they are still to be seen †.

Siege of  
Gaëta in  
1707.

About eight Italian miles from Mola is a ruinous aqueduct, which begins at Trajetto, a little town two miles to the left

\* This savage custom of drinking out of the enemies skulls was of a very ancient date, and very common among the Scythians, Germans, and northern nations, as appears from Herodotus, Diodorus Siculus, and Livy.

† In 1734, Gaëta was recovered by the Spaniards, and without any considerable loss.

Minturna. of the road, on a pleasant eminence, and some ruins of the ancient Minturna. Near it runs the Garigliano, antiently called the Liris, which was the boundary of Latium. The village of the same name, which lies along the river, belongs to the Caraffa family, who also have the profits arising from the ferry. The author of the *Voyage Historique d'Italie*, lately published, talks of crossing the Garigliano over a bridge (tom. II. p. 196.) but either his memory has strangely failed him, or, as I am more inclined to suspect from several other particulars in that work, he never set a foot in these parts. After crossing this river, the road lies through a luxuriant country as far as Capua, and on the left lies the district of Falernum, which formerly extended from Sinuessa to the Vulturnus, and produced the famous Falernian wine.

Falernum.  
Sessa. On a hill to the left near St. Agatha, stands the small town of Sessa. In the church is to be seen some ancient mosaic-work, which, however, will not bear a comparison with the modern. The artist himself, conscious of its defects, has illustrated the imagery by placing the name under every figure, in mosaic. This was one of the chief towns of the ancient Volsci, under the names of Aurunca and Sueffa Pometia.

New Capua. In the area before the cathedral at New Capua are several large antient *sarcophagi*, adorned with fine *basso-relievo's* representing sacrifices and religious ceremonies; and in the church is a fine picture of the Annunciation.

On the town wall is the following inscription :

*Philippo IV. Rege,  
 Romano quondam pacem imperio,  
 Lumen columenque Campaniæ;  
 Marte, Opibus, Copiis diu florentem  
 C A P V A M  
 Vicissitudine collapsam deterrimâ,  
 Cassam munimentis, nudatam subinde muris,  
 Hostesque propè insultantes contemplatus  
 Emanuel Fonseca & Zunica Com. Mont. Reg. VII:  
 consilia antevertens belli,  
 Suoque, futuroque præcavens ævo,  
 Refectis mœnibus, structisque propugnaculis,  
 Si minus pristinae magnitudini,  
 Pristinae restituit munitioni.  
 Anno Salutis hum. M.DCXXXVI.*

‘ Capua, to which formerly the Roman empire owed its safety, the glory and defence of Campania, long celebrated for opulence and strength, being by various accidents and vicissitudes brought to a defenceless state, its fortifications and walls being so ruined, that it became exposed to the continued insults of the enemy, was restored to its antient strength, though not to its former extent, by Emanuel Fonseca and Zunica the seventh count of Montreal, who, to defend it from hostile attacks, and for its preservation in his own and future ages, repaired the walls and towers, with the addition of several new works, in the reign of Philip IV. and in the year of our redemption 1636.’

A statue of king Charles II. of Spain is erected in the market-place, with a long inscription under it, full of adulation, &c.

The ancient Capua, which enervated Hannibal’s army, Old Capua. lies two Italian miles from New Capua, on the right-hand towards Naples. Little is to be seen of its antient splendor, except the ruins of an amphitheatre; it having successively felt the savage fury of the Vandals, Ostrogoths, and Longobardians. The distance from new Capua to Naples is sixteen miles; the road lies through as fine a country as eye ever beheld. The causey, though of a much later date than the Via Appia, is not at all inferior to it; and in many parts, the rows of trees planted on each side of it form a fine vista of above a mile in length. The country on each side is diversified with corn-fields, gardens, and vineyards; and the vines climbing up the lofty trees, and interwoven with their luxuriant branches, form a kind of natural festoons.

In the months of February and March a person must be very expeditious to travel seven stages in a post-chaise from sun-rising to sun-set; but in summer the seventeen stages and a half between Rome and Naples are easily performed in two days. For the two chaise-horses at every stage within the Neapolitan territories, one pays eleven Carlini \*, and half as much for the chaise, if wanted. The goodness of the roads, the fertility of the country, and the vigour and strength of the horses, make travelling extremely pleasant in the Neapolitan dominions. However, one cannot be too careful that the *Louis d’or*, or Spanish pistoles, that a traveller brings into this country be of the just weight; for both

Caution about money,

\* Three shillings and eight-pence sterling.

at Naples and on the road all gold coins are weighed with more cunning than equity, and needless cavils raised to make them appear to be under weight. I remember a waiter who belonged to an inn at Mola, a place infamous for knavery and cheats of all kinds, peremptorily insisted that a pistole, which he had only weighed in his hand, was too light; but, upon trial, it was found to be something above weight.

Naples, March 8, 1730.

I am, &c.



## L E T T E R L V I I .

### Of natural Curiosities in the Kingdom of N A P L E S .

S I R,

**I**T is not without reason that the kingdom of Naples is termed a paradise, as it abounds with all kinds of grain, fruit, herbage, flax, oil, and wine, in the highest perfection. Calabria is famous for its manna; and produces saffron equal to the oriental, which likewise grows in other parts of the kingdom \*.

Manna.  
Saffron.

The kingdom of Naples also produces alum, vitriol, sulphur, rock-crystal, marble, and several sorts of minerals. The wool of this country is excellent both for strength and fineness; and it yields silk in such plenty, that vast quantities of it are annually exported. As for wines, it rivals those of the richest climates. Here are to be seen the finest flocks and herds in the world; and Neapolitan horses are so much esteemed, that to mention them is enough. The exportation of these products, together with great quantities of snuff and soap, are very considerable funds of wealth to this kingdom. I must not omit a particular manufacture, which is chiefly carried on at Tarento and Rheggio, where waistcoats, caps, stockings, and gloves, are knit with a kind of hairy filaments growing on a species of shell-fish. In soft-

Manufac-  
ture of fila-  
ments in  
shell-fish.

\* Saffron also grows in the southern parts of Germany, and also in Normandy, Languedoc, Provence, and the principality of Orange in France. [The English saffron is the best of any in the world, but is not mentioned by the author.]



ness and fineness this stuff yields indeed to silk; but it retains a particular gloss to the last. The natural colour of these filaments is a kind of an olive-green, and the shell on which they grow is also commonly found about Malta, Corsica, and Sardinia: I have met with some of these shells even in the Adriatic, which afford but few of these useful filaments, which yield a comfortable subsistence to the industrious.

Among the natural curiosities of the kingdom of Naples may be also reckoned the *Lapis Phrygius* \*, or *Pietra fungifera*, as it is commonly called; which, when laid in shady or damp places, within a few days yields two, three, or more *fungi* or mushrooms, according to the largeness of the stone. These are eaten by the Neapolitans; but it is a mistake to imagine that the vegetable proceeds simply from a real stone. This *Lapis Phrygius* is only a hard congeries of earth, rotten box-wood, and sprays of several shrubs and herbs, together with the mushroom-seeds, which are so very small, as not to be distinguished from dust, but by the help of a very good microscope. That these seemingly strange *fungi* issue from homogeneous seeds is manifest from hence, that if a mushroom be not left to ripen on the stone till it drops its seeds, the stone loses its virtue; or, to speak more properly, the seeds being taken away before they come to maturity, the vegetation ceases. Warm water poured on the stone is found considerably to forward the growth of these *fungi*, as it penetrates into the closest interstices, and dilates the pores of the stone, causing a fermentation in the confined sap, and fermenting the seeds to a speedy vegetation. The natural season for these stones, when they lie in the earth, to produce mushrooms, is the spring; but by putting them in pots filled with moist earth, they yield them all the year round. Possibly many other seeds are contained in this mass; though; for want of a proper cultivation, &c. their growth may be checked. The *fungi*, when the stone is duly prepared, generally appear on the third or fourth day, and on the sixth attain to their full maturity. They grow to the height of a span above the stone, and are of different figures. The outside of them is of a brownish red; but within they are very white. These fungiferous stones are chiefly found on eminences, but seldom in valleys and low grounds. They

\* Here is another sort of *Lapis Phrygius*, not unlike the English fuller's-earth, which is described by Pliny, *lib. xxxvi. c. 20.*

are to be met with in great plenty, and of all sizes, in the southern parts of the Ecclesiastical State, and near Fondi, Gaeta, Itri, about Naples, and in other parts of this kingdom. This mass, which has neither the hardness of a stone, nor the properties of earth, by its fecundity becomes gradually more porous, and decreases in weight. Paolo Boccone, botanist to the great duke of Tuscany, afterwards a Cistercian monk under the name of Silvio Boccone, and Michael Mercati, in his *Metallotbeca*, published in folio at Rome in 1717 by Lancisi, whom I have frequently mentioned with the honour due to his great abilities, have made some remarks on this *Lapis Phrygius*. The heat of the climate, and the fatness of the soil of Italy, is very proper, with suitable moisture, for producing truffles, morels, mushrooms, &c. of an extraordinary size. On an estate called Guadagnola, about twenty miles from Rome, belonging to the Conti family, a very palatable sort of mushrooms are produced, some of which have weighed twenty pounds; but unless they are carefully watched, the birds are apt to peck them to pieces. The duke of Poli presented queen Christina of Sweden with one of those mushrooms, which weighed thirty pounds; of which, on account of its extraordinary size, Kircher has given an accurate description.

Mushrooms  
of an extra-  
ordinary  
weight.

Mount Vesu-  
vio.

Mount Vesuvio often fills the neighbouring country with terror; but few things in nature are so absolutely noxious and hurtful, as not to be productive of some good. Even this raging vulcano, by its sulphureous and nitrous manure, and the heat of its subterraneous fires, contributes not a little to the uncommon fertility of the country about it, and the profusion of fruit, herbage, &c. with which it is every-where covered. The same happy effect from the same cause is visible about mount Ætna in Sicily; where the general produce of grain is thirty-six fold, and in one part, when well cultivated, fifty fold. Those are observed to be the most fertile spots which abound in sulphur, salt-petre, &c. If such igneous and inflammable substances were pent up, their fermentation and ebullition would be productive of the most calamitous effects; whereas they find a vent through these vulcano's, and make frequent discharges. Experience shews, that earthquakes, after any continued eruptions of Vesuvio, are not so frequent, and less fatal in their effects than at other times. The inhabitants are far from being alarmed at this mountain's vernal eruptions, when they are not very violent; and the air is so far from being rendered unhealthful by them, that

that Barra, a village at the foot of Vesuvio near the sea, is remarkable for its healthfulness.

The ancient fertility of this mountain is celebrated by Martial in the following lines:

*Hic est pampineis viridis Vesuvius umbris,  
 Presserat hic madidos nobilis uva lacus.  
 Hæc juga, quàm Nisæ colles, plus Bacchus amavit,  
 Hoc nuper Satyri Monte dedere choros.  
 Hæc Veneris sedes, Lacedæmone gratior illi;  
 Hic locus Herculeo nomine clarus erat.  
 Cuncta jacent flammis, & tristi mersa favillâ,  
 Nec superi vellent hoc licuisse sibi.* Lib. ii. Epig. 105.

- Vesuvio, cover'd with the fruitful vine,
- Here flourish'd once, and ran with floods of wine;
- Here Bacchus oft to the cool shades retir'd,
- And his own native Nisa less admir'd;
- Oft to the mountain's airy tops advanc'd,
- The frisking satyrs on the summits danc'd;
- Alcides here, here Venus grac'd the shore,
- Nor lov'd her fav'rite Lacedæmon more:
- Now piles of ashes, spreading all around,
- In undistinguish'd heaps deform the ground.
- The gods themselves the ruin'd seats bemoan,
- And blame the mischiefs that themselves have done.

ADDISON.

Though the upper part of mount Vesuvio be covered with cinders, ashes, &c. the lower parts yield three sorts of exquisite wine, namely, the *Vino Greco*, white muscadell, and a wine called *Lacrymæ Christi*; the second has the advantage in flavour, but will not bear any distant exportation. At Pietrabanca this wine is sold for a carlino and a half \* per bottle. The *Vino Greco* was originally made from the produce of some vines transplanted hither from Greece †, which have succeeded to admiration.

Wines of  
the growth  
of mount  
Vesuvio.

C 2

The

\* About six-pence.

† The transplanting of vines, &c. has often turned to the great improvement of them. From the vines growing near the Rhine, transplanted to another climate, the celebrated Canary was first produced; and from this same vine, and that of Burgundy, we have that delicious wine brought from the cape of Good-Hope. The China oranges, of such advantage to Portugal,

Wine why  
called *Lacry-  
mæ Christi*.

The *Lacrymæ Christi* is so called from the drops of juice issuing from the grapes when fully ripe.

This year, so early as the close of February, mount Vesuvio began to issue flames; and the smoke was to be seen from Naples rising to a considerable height, in a large black column, till it was broke and dissipated by the wind: this happens in three or four minutes, and then one has a clear sight of the top of the mountain, till another eruption comes on in a few minutes, and throws up cinders, smoke, and stones. Amidst the variety of agitations into which the wind blows the smoke, some fanciful persons have imagined that they discerned many sorts of frightful figures. According to Dion Cassius, *lib. xvi*, in Vespasian's time the country was terrified with the imaginary representation of a troop of fuliginous giants issuing from the mouth of Vesuvio. The smoke is not immediately dissipated when blown from the mountain, but expands itself in thick clouds. At night, after every explosion, the mountain was observed to discharge a short fiery column, which was seen to shoot upwards, but was extinguished before it fell. Probably, this only proceeded from the ignited stones thrown up in a perpendicular direc-

Portugal, were transplanted thither from China, and from thence to Naples, where they also thrive. The same frequently holds good with regard to animals. The wool of Andalusia is known to surpass all other; and yet that kind of sheep on which it grows were originally natives of England, where the wool, though preferable to any other country in Europe, is inferior to the Spanish. The Spanish horses, though in some parts of the West-Indies they degenerate, in Chili they become far preferable to their progenitors. The origin and descent of nations is copiously set forth in history; and an account of the transmigrations and settlements in the animal and vegetable kingdoms would be no less entertaining. The first pheasants were aborigines of the country about the river Phasis (which issues from the mountains of Armenia, and runs through Mingrelia) and are said to have been first brought into Greece by the Argonauts; red-legged partridges are natives of Numidia; the first of the turkey fowls, as they are commonly called, came from Mexico, and were served up at the nuptial feast of Charles IX, king of France, in 1570. That the difference of air, diet, &c. considerably influences the melioration or degeneracy consequential to these changes of climate is manifest in the human species; the issue of negro parents, when born in Europe, gradually acquire the fair complexion of Europeans; and the descendants of the Portuguese colonists settled on the western coast of Africa, are known to have contracted not only the African complexion of the natives, but the woolly hair, the flat nose, and thick lips, yet still retaining the names of their European ancestors. It is remarkable that the milk of the European women, on their coming to Batavia in the East-Indies, becomes so brackish, that their children refuse the breast, and must be suckled by female negro slaves.

tion,

tion, of which the greatest part, especially in still weather, drop again into the caverns from whence they issued. After a week's expectation that Vesuvio would return to a state of tranquillity, at the end of which, on the contrary, an increase of its violence was apprehended by the inhabitants, or at least that it would continue longer than my purposed stay at Naples; on the fourteenth of March I resolved that its commotion should not deter me from visiting this extraordinary mountain. The parties for this expedition can never be very numerous; hackney horses being scarce at Naples, and the peasants on the mountain (whose assistance is absolutely necessary) being too few in number to attend on a large company. The distance from Naples to the foot of Vesuvio (here commonly called *Monti di Somma*, either from *sommità*, a summit\*, or from *somma*, an adjacent estate) is five Italian miles, including the circuit round the bay; and from the foot of the mountain to the summit it is near three miles further. By an inscription at Capua, mentioned by Parini, Vesuvio seems to have been consecrated to Jupiter Tonans: Jupiter Vesuvius.

*Jovi Vesuvio  
Sacrum  
D.D.*

‘ Sacred to Jupiter of Vesuvius.’

Mount Vesuvio, like Parnassus, consists properly of two heads, or summits, though at present only that on the right-hand as you come from Naples, emits fire and smoke. The valley betwixt those hills is about a mile long, and extremely fertile. The height of the burning summit (which is the lower of the two) is computed to be eleven hundred fathoms above the surface of the sea. This mountain by a sudden eruption in the year 1631, laid waste all the neighbouring country; and an earnest admonition to posterity in Latin was cut in stone, and set up in Resina, a village within three miles of Naples, to advise the inhabitants to fly in time, when they are threatened with an eruption of Vesuvio.

At Torre del Greco, a village situated on the sea-coast, three miles from this mountain, are two other inscriptions, giving an account of the destruction of three convents and

\* As *Ætna* is now called *Monte Gibello*; for the Saracens, when they were masters of Sicily, gave it the name of *Gibel*, which has the same signification with the German word *Gibel* or *Gipfel*, the summit of a hill.

other buildings thereabouts by the same terrible eruption in 1631, &c.

From Resina the acclivity of the mountain increases, yet so that one may ride still on horse-back. Here are seen several large stones half calcined, scattered in different places, which are left as memorials of former devastations; the greatest part having been cleared away by the peasants living on the mountain, and used for inclosing their vineyards. It is astonishing to think of the impetuosity by which huge masses of four or five hundred weight have been thrown to the distance of several Italian miles. At last the steepness of the ascent, especially as it is all over covered with ashes and cinders, will not admit of riding, and the horses are left to be taken care of by the servants. It is adviseable also both for ease and expedition in climbing among the ashes, &c. to change boots for shoes. Hereabouts a hermit has built a dwelling, but of a meanness entirely correspondent to the character of self-denial; and such is his fortitude, that Vesuvio must rage with uncommon vehemence before he removes his quarters; as travellers are apt to be fatigued with climbing up this uncommon ascent, he stands ready with some wine to refresh them at their return; and as the rules of his order do not prohibit him from fingering money, he thankfully receives any little acknowledgment made for his reasonable civility.

Hermitage on mount Vesuvius.

Character of the peasants.

At this hermitage the attendance of the peasants who follow travellers from the neighbouring villages, becomes necessary; but if there happen to be more than can be employed, they are apt to quarrel with one another; this is sometimes attended with bloodshed, and proves of ill consequence to the strangers whom they are so eager to serve. A traveller should by all means carry fire-arms with him on these occasions; those people being trained up to rob and murder, and accustomed to wear at their sides large couteaux. Besides, they are so void of all shame as to make a jest of their detestable practices among one another, when they are laid down to rest. Whilst we were about the skirts of the mountain they talked big, and boasted that they would carry us up to the *bocca* or mouth on the summit of it; but in advancing upwards their note was changed; and at every little blaze they called upon the virgin Mary and St. Januarius, telling us of the great danger we were exposing ourselves to; so that we ourselves were obliged to be upon the cheerful strain, in order to keep our guides in heart. All the service they

they do is to go before with leathern belts round their waists, <sup>Their service.</sup> by which travellers hold, that they may climb up with greater ease. If the two peasants that go before every traveller are not sufficient, others help by shoving him behind. Before a person puts himself in their power, an agreement must be made; and at dismissing them it is best to add a small gratuity, as they have been known to proceed to rudeness without it, and indeed are seldom satisfied with the bare wages agreed upon.

The mountain being very steep and mostly covered with black ashes, the ascent is very difficult; the ashes giving way causes a man to slide several steps downwards, and in places free from the ashes, the ruggedness of the melted matter puts you to no less trouble. That sulphur lies here a foot deep, as a certain writer takes upon him to advance, is what I saw nothing of; but among these drossy clods I met with some red and yellow stony substances, containing a great deal of sulphur: neither is there any necessity of treading in the guide's steps; for, very often, it cannot be done, the ashes instantly filling up the impression of his feet. From this Vulcano has been too often known to issue a *lava* or mixed floods of melted sulphur, metallic ore and rosin, to the inexpressible damage of the neighbouring country. The *scoria* of this ejected matter still lies stratum upon stratum with large stones projecting from them, which, in their course along the sulphureous stream, were stopped by their inequalities; and fixed as the melted matter gradually hardened; whereas had the stream been entirely fluid, it would have cooled and settled in a more even and uniform surface. In the year 1694, the country was visited with one of those fiery *lava's*; and the burnt stones, though forced under the melted matter with poles, immediately emerged again. These streams or currents are not thrown up from the mountain like the stones, but pour down as from an inclined vessel; so that it seems as if such an effusion could proceed from no other cause but the fulness of the whole cavity and all the recesses of the mountain of melted substances. Some pretend to have computed, that, during the eruption in the year 1694, so great a quantity of *lava* was discharged, that in some places it hardened at the height of sixty ells above the surface of the ground; and that, if it had been accumulated into one mass, it would have equalled in bulk the mountain from the bowels of which it had issued. If this be true, what must we think of the abyss to which this vast moun-

tain is, as it were, the spiracle. The matter thrown up by mount *Ætna*, in 1669, is said to have amounted to 93,838,750 cubic feet\*. I here searched very narrowly for pumice-stones, but could not see a single stone of that kind all over the mountain. In the *scoriæ* are scattered up and down several burnt stones that are very porous; but, on account of their weight and dark adust colour, they differ very much from the genuine pumice-stones found about *Baizæ* and its neighbourhood. By chemical experiments it appears, that the stones ejected by *Vesuvio* contain pitch, sulphur, vitriol, alum, antimony, marcaffite, arsenic, &c. The differences of the *scoriæ* in colour and substance have therefore nothing strange in them; as, from the various mixtures of such bodies with earth and stone, there must result a great diversity in the alterations they undergo by such a vehement and lasting fusion or ignition. Small quantities of gold, silver, copper, tin, lead, and other minerals have also been extracted from them, which give a light into the constitution of the adjacent strata. I pulverised one of these stones of a red and yellow colour, and applied the magnet to it, but I could observe no attraction or even adhesion; which unquestionably was owing to the prevalency of the remaining sulphur. I was sensible the magnet has no effect upon iron ore, however abounding with metal, till by a strong fire the sulphur mixt with it be expelled; and hereupon repeating the trial with a black clod which had been thoroughly burned, the adhesion was very strong. I shall not animadvert on what some persons have said of their finding in these cinders sparks of rubies and other gems: vitreous substances I myself saw; but these may have been caused by the fusion of a fine sand, salt, and marcaffite. As I was standing at one of the former mouths or apertures of *Vesuvio*, a stone of a greenish yellow, ejected from the mountain, fell close by me. Upon taking it up when it had cooled, I found it to be covered with a kind of glossy varnish, and to contain several bits of glass; but, at my return, I

No pumice-stones on mount *Vesuvio*.

Minerals in the stones.

Experiment by the magnet.

\* This is the computation of Dr. Burnet in his Theory of the Earth. Virgil says,

*Vidimus undantem ruptis fornacibus Ætnam,  
Flammarumque globos, liquefactaque volvere saxa.*

‘ What rocks did *Ætna*’s bellowing mouth expire

‘ From her torn entrails! and what floods of fire!

DRYDEN.  
found



found its beauty very much diminished by rubbing against some other stones in my pocket, which I had picked up. I made use of water for cleaning it, which rather penetrated the stone, and dissolved its texture, so that a greenish liquor was continually oozing from it, and I was obliged to use proper means for drying it.

Near to the summit of the mountain we met with stones, at least of a hundred weight, glowing hot, and when broken exactly resembling red-hot iron, or the slag just taken out of a smith's forge. These ejected stones immediately set paper on fire; and, if our guides may be relied on, they had been but just ejected from the abyss. I saw about fifteen of these, but not one thrown in the air or in motion. As we still advanced, our ears were frequently assaulted with a horrid noise like that of the explosion of a whole battery of cannon; and under our feet we were surprised with a continued noise, not unlike the boiling of a large cauldron. Upon making a hole with a stick in the ashes but a few inches deep, a heat was immediately felt in it, which in some places was hotter than a man's hand could bear. We perceived the smoke to issue out as it were in several places through small fissures. I was for a long time at a loss what to make of great numbers of little round holes about half an inch diameter in this part of the hill, till I found them to be avenues to the nests of wasps and hornets, which retreated hither on account of the heat; the cold at this time of the year, and especially in the night, being too severe for them at the foot of the hill. We found a scorched acorn among the ashes, a considerable way up the hill, but it is no easy matter to form a probable conjecture from whence it came; not a single tree or shrub being to be seen on all that part of the mountain, which is covered with ashes and stones; and birds, which might have carried such a thing by a way of food, are never known to visit this dreary region.

At length, after many weary steps, we came to the place where formerly the largest mouth or aperture of the mountain was; but this has undergone such changes by the frequent eruptions, that at present it is not only choked up, but covered by a round hill of ashes and cinders. In Addison's and Misson's time there was a plain of near three hundred paces to cross before they came to the skirts of this round hill or new mountain; but such great eruptions have so enlarged the circumference of the hill, that this interval in most places is now no more than a kind of trench seven

Red-hot  
stones.

Heat of the  
soil.

Former  
mouth of  
Vesuvio.

or eight feet deep, and about thirty paces wide. It is not improbable but in a few years this vacuity may be filled up, and thus the two mountains form but one. The lower or old mountain is of such a height that the trench is not perceived at the foot of it. Here we felt a very sensible increase of heat; and especially at every explosion of the mountain, which made the ashes fly against our faces, so that some of the company were obliged to cover their eyes. The ground also was almost insupportably hot under our feet; for the embers or slag burnt the very soles of our shoes. Here indeed we were not terrified with the horrid noises we had heard below; but every discharge was attended with a whizzing like that of a great number of rockets flying up at once. The multitude of stones and other matter ejected, together with the clouds of smoke with which the sky is totally obscured, resemble the springing of a mine. Most of the stones, especially the largest, the weight of which has not been much diminished by burning, return perpendicularly into the abyss from whence they were thrown up; and this possibly is several times repeated till their weight decreases, or a violent eruption happens, and then they are thrown beyond the verge of the aperture. Great quantities, however, fall on the sides of the hill, and the noise they make in rolling down is indeed something terrible. As the wind generally drives the ashes, smoke, &c. one particular way, it gives the spectator an opportunity of chusing the most favourable station; yet if the eruptions happen to be violent, there is danger of approaching on any side. It being a very bright day, we could perceive no flame at the mouth of the hill; and the great increase of the heat felt at every discharge might proceed from the melted matter and ignited stones thrown into the air, which in the night appear like red-hot bullets. The phænomena exhibited by vulcano's are not constantly alike; for they differ according to the violence or moderation of the eruptions. This has been observed so long ago as Virgil's time, who gives this description of *Ætna* :

- - - - *Horrificis juxtà tonat Ætna ruinis :*  
*Interdumque atram prorumpit ad æthera nubem,*  
*Turbine fumantem piceo, & candente favillâ;*  
*Attollitque globos flammæ, & sidera lambit.*  
*Interdum scopulos avulsaque viscera montis*  
*Erigit eructans, liquefactaque saxa sub auras*  
*Cum gemitu glomerat, fundoque exæstuat imo.*

VIRG. *Æneid.* III. v. 571.

- - - ' And secure from wind,  
 ' Is to the foot of thund'ring *Ætna* join'd.  
 ' By turns a pitchy cloud she rolls on high,  
 ' By turns hot embers from her entrails fly ;  
 ' And flakes of mounting flames that lick the sky. }  
 ' Oft from her bowels massy rocks are thrown,  
 ' And shiver'd by the force come piece-meal down.  
 ' Oft liquid lakes of burning sulphur flow,  
 ' Fed from the fiery springs that boil below.'

DRYDEN.

Sarnelli, bishop of Bisceglia, informs us, that the upper or new mountain first appeared on the 26th of September, 1685. We had still about eight hundred paces to ascend among hot stones and ashes ; but the eruptions followed so thick upon one another, that before we could have reached the summit we must have stood at least eight shocks more ; and as the danger every minute became manifestly greater, and our faint-hearted guides grew excessively out of humour, we all agreed to return. After all, it is very probable, that, had we ventured to the aperture or mouth of Vesuvio, a thick smoke would have been all we could have seen, which would not have rewarded our pains and hazard. I wonder some travellers who affect great courage and intrepidity should pretend that they had been on the summit of the hill during an eruption, and that looking down the aperture they saw the vast hollow all on fire and full of sulphur, pitch, and metal boiling with prodigious vehemence ; whereas several curious persons of undoubted veracity, who have been more than once on the top, when the mountain was still, assured me, that, by reason of the smoke, it is very seldom they could get a sight of the bottom of the cavity ; which is also subject to great variations : for it is sometimes of a vast depth, and at other times but a little more than two hundred feet, according to the height of the melted matter, at the last eruption, which by hardening gradually forms this bottom. Some have ventured a considerable way down the cavity ; but this is a temerity from which no real advantage or glory can accrue. Such rashness about two years since unhappily proved fatal to an English gentleman of a very good character, both for his learning and morals. If a stone be rolled down the aperture ; within a short time after, an eruption, followed by a hollow sound and a cloud of smoke, happens. The ascent

ascent to the summit takes up two hours; but the descent takes less, and is much easier: for the ashes often carry one several paces downwards at one slide. Some days after this excursion, I observed from Naples, in the evening, that the mountain continually ejected stones, &c. and over it appeared a pale gleam, which, at first, I took to be flame: it continued a long time gradually ascending, and at length I discovered it to be the refraction of the beams of the setting sun through the fuliginous exhalations issuing from the aperture. As the sun gradually descended towards the horizon, this phenomenon insensibly diminished; when it was set, it totally disappeared. A strong party of us (for otherwise it is very dangerous to walk the streets of Naples in the night) used most evenings to go to the great area near the vice-roy's palace, to observe the changes in the appearance of Vesuvio. On the 17th of March, to the left of the place where we had taken our station on the mountain there was a continual fire; and from the upper aperture, every four or five minutes, issued ignited columns, in appearance about four feet high, and near a foot and a half in diameter. On the 18th, that part near the old *bocca* or mouth of Vesuvio was all in glowing fire, but without any considerable blaze; whilst the upper, or new mountain, emitted towering flames without intermission; and vast clouds of smoke appeared above the summit of the mountain. On the 19th there was a general fire spread all over the upper mountain, and in the city of Naples were heard subterraneous rumblings and concussions like the discharge of cannon at a distance. On the 20th, and likewise on the 1st day of April, the fire was visible at Gaëta, which is six stages from Vesuvio; and as abundance of ashes was driven by the wind to Naples, recourse was had to processions, and the invocation of St. Januarius, in whom, in all public calamities, the Neapolitans place a great confidence; but of late, to make matters sure, the archangel Michael has been added as a colleague to that saint. It must be owned their devotion is very well grounded if what they tell us be true, namely, that upon the saint's head being exposed, and proper supplications made to him, the wind has immediately shifted, and sometimes the eruptions of Vesuvio have been suppressed; and so powerful a protector well deserved the honour of a large medal, which the governor of the treasury-chapel, where the saint's reliques are kept, had struck. On one side is the effgies of this saint, with these words round it:

Medal of St.  
 Januarius.

D. JAN. LIBERATORI. VRBIS.  
FVNDATORI. QUIETIS.

‘ To St. Januarius, the deliverer of the city, author of  
its security.’

On the reverse are two phials, representing those in which  
his miraculous blood is kept; under them is a garland, with  
this legend :

POSTQVAM. COLLAPSI. CINERES.  
ET. FLAMMA. QVIEVIT. CIVES  
NEAPOLITANI. INCOLVMES.  
A. D. MDCCVII.

‘ The ashes subsided, the eruption suspended, and the  
citizens of Naples preserved in the year 1707.’

In commemoration of this same miracle of the year 1707, Thankgiv-  
ing monu-  
ment.  
a marble statue of the saint, with the following inscription,  
has been erected on the spot near the church of S. Caterina à  
Formello, where the saint’s head, attended by numerous  
procession, was placed on an altar which faces Vesuvio, as it  
were to keep it in awe :

DIVO JANUARIO,  
Urbs Neap. Indigetum Principi,  
Quòd Montis Vesuvii  
Anno MDCCVII.

Cum Maxima ignis eruptione  
Facta, dies complures magis

Magisque ferociret,

Jam ut certissimum Urbi

Totique Campaniæ

Incendium minaretur,

Sacri ostensu capitis

In arâ hic exstructâ

Excidiosos impetus

Extemplo oppresserit,

Et omnia serenârit,

Neapolitani

Ejus divini Beneficii

Uti & innumerorum aliorum

Quibus à Bello, Fame,

Pestilentia, Terræ motu,

*Urbem, Civitatemque  
Liberavit memores  
P. P.*

‘ To St. Januarius, the chief of the Neapolitan saints;  
‘ by the exposure of whose sacred head on an altar erected  
‘ on this spot, a most dreadful eruption of mount Vesuvio in  
‘ 1707, which had raged several days with increasing vio-  
‘ lence, so as to threaten the city and the whole country  
‘ with an unavoidable conflagration, was instantaneously  
‘ suppressed, and fair prosperous weather succeeded, the  
‘ Neapolitans, in acknowledgment of this, and innumera-  
‘ ble other signal deliverances from war, pestilence, famine,  
‘ and earthquakes, have erected this monument.’

Aurelius Victor, and other historians, who relate that it was in the reign of Vespasian when fiery eruptions from this vulcano were first perceived, are easily confuted from Strabo, who lived in Augustus’s time. It is also far from being true that Pliny the elder lost his life on this mountain; for it appears from the younger Pliny’s account of his uncle’s death \*, that he was at a considerable distance from Vesuvio; and being very fat and asthmatic, the air then saturated with sulphureous particles, obstructed his respiration.

Since the Christian Æra above twenty remarkable eruptions of Vesuvio are recorded by historians; but it is very probable that in so many centuries the number must have been greater. It is certain, however, that one of the most violent eruptions of this vulcano, was that which happened in Titus’s reign, by which Herculaneum, or Heraclea †, and Pompeii, two towns near Naples, were destroyed ‡.

Accord-

Destruction  
of Herculaneum and  
Pompeii.

\* Pliny’s words are, *Immixtus servis duobus adsurrexit & statim concidit; ut ego conjecto, crassiore caligine spiritu obstructo, clausoque stomacho, qui illi naturâ invalidus & angustus & frequenter interestuans erat. Ubi dies red-ditus, corpus inventum est integrum, illasum opertumque, ut fuerat indutus i habitus corporis quiescenti quam defuncto similior.*

† The remains of Heraclea, discovered in our days, have for some years exercised the pens of the most learned antiquarians.

‡ This country has, by earthquakes and eruptions of Vesuvio, undergone so many changes, that the situation of these towns cannot be exactly determined. In the like destiny Thaurania, Cora, or Thora, and Stabia have been involved. The damages which Pompeii and Herculaneum sustained by an earthquake in Seneca’s time, are related at large in the sixth book of his Natural Questions, and likewise in Tacitus’s Annals, lib. xv. Probably it is to that earthquake, and not to an eruption of Vesuvio, that

Dion

According to Dio Cassius, the ashes, during that eruption, were driven as far as Africa, Syria, and Egypt; and at Rome the sun was totally obscured by them \*.

It might be supposed that the manifest danger continually hanging over the heads of the inhabitants of this country from earthquakes and the irruptions of Vesuvio should make some happy impression on their minds, and dispose them to lead pious and moral lives; but it is far otherwise: for the generality of these people are like sailors, and never think of heaven or hell but in imminent danger; and, as soon as that is over, eagerly return to their former wicked practices. Of this there was a striking instance in the year 1707, when the people flocking out of the city to see the fiery torrent from the mountain, which began to harden, gave themselves up to all sorts of debaucheries.

The variety of mineral and other substances ejected by Vesuvio, sufficiently indicate the nature of the vast hollow within the mountain, and the cause of its fiery eruptions; for quick sulphur and the filings of iron being kneaded together into a kind of dough, is not only violently heated, but even kindled into a flame, by the addition of a little cold water. Lemery, in his garden at Paris, once made an artificial volcano of this sort, which took fire spontaneously; and later chemists instantly produce flame from the mixture of two different liquids properly prepared. That the strata under Vesuvio and other volcano's, contain abundance of sulphur and iron †, appears evident both by the cinders ejected and the chalybeate springs issuing from the root of this mountain towards the sea-coast. The proximity of the main sea not on-

Inside of  
Vesuvio.

Artificial  
vulcano.

Dion Cassius, *lib. lxxvi*, alludes, when he speaks of the sudden fall of a theatre when crowded with the inhabitants of these two cities: for the ravages caused by the eruption of Vesuvio, as appears from Pliny, were not caused on a sudden, but the fire gradually increased; and self-preservation would naturally have prompted the people to hurry out of the theatre at the first appearance of danger.

\* The eruption of Vesuvio in 473, according to Marcellinus Comes, covered all Europe with ashes: *Vesuvius, mons Campaniae torridus, intestinis ignibus aestuans exusta vomuit viscera, nocturnisque in die tenebris omnem Europae faciem minuto contextit pulvere. Hujus metuendi memoriam cineris Bixantii annuè celebrant viii. Idus Novembris.* Vesuvius, a volcano in Campania, ejected from its inflamed bowels such prodigious quantities of matter as obscured day-light, and covered all Europe with ashes. The anniversary of this devastation is observed at Constantinople on the 6th of November. This day of humiliation is likewise mentioned by Procopius *de Bello Goth. lib. ii. c. 4.*

† The soil about Viterbo, Pozzuolo, Sienna, and the islands of Stromboli, Lepari, Sicily, &c. is of the same nature.

ly supplies water for the aliment of the inflammable substances, but likewise salt and pitch, which it washes away from their subterraneous beds; and from these also proceeds the saline acridity of the sea-water: for oil of sea-coal (which has a great deal of pitch in it) mixed with common salt and water, gives it a taste like that of sea-water. In a calm the fishermen about Resina and Torre, two villages on the sea-coast near Vesuvio, look out for Pretroleum, a fragrant kind of oil which floats on the surface of the sea, and take it off with pieces of sponge: this they sell for a good price to the apothecaries. It is plain that Vesuvio has a communication with the sea, not only from the waters being surprisngly absorbed in 1631 as an immediate prelude to the eruption of the mountain, so that several vessels, afloat before, were left dry; but also by what happened in 1698, for in that year the sea suddenly ebbed twelve paces, and the mountain disembogued a vast torrent of pitch and other combustibles; and on the return of the sea to its former height, and the cessation of the igneous discharge, great quantities of shells, &c. were found along the shore near the mountain, which were half burnt, and emitted a sulphureous smell. Parrini and Boccone farther affirm, that, in a violent eruption of Vesuvio, hot sea-water, fishes, shells, and sea-weeds have been ejected by that mountain.

Communi-  
cation be-  
twixt Vesu-  
vio and the  
sea.

Fresh water  
in the  
mountain.

This vulcano, however, affords several fresh springs, of which some are conveyed to Naples by a beautiful aqueduct, to the great conveniency of the inhabitants. These waters have not the least heat in them; and, what one could less expect, a very cold wind is felt to blow from several fissures or chasms in the side of the mountain.

The height  
diminished.

I shall add, that tho' a new mountain has risen on the summit of Vesuvio over its former aperture, yet it wants something of its ancient height. Of this there is ocular demonstration likewise with regard to mount *Ætna* in Sicily; the top of which, within these sixty years, might be seen from Furnari and other places thereabouts, but cannot be discerned from thence at present.

Tempera-  
ture of the  
air.

Such is the climate of Naples, and the south part of this kingdom, that little or no winter is known there. Garden-vegetables are in season there all the year round. Ice is seldom seen in the level country, and snow fell but twice during these last five years; and then it dissolved as soon as it touched the ground. Among the inhabitants of the mountains it is a branch of trade to gather snow, and send it to

Naples,



Naples, where it supplies the want of ice for cooling liquors \*, &c. The extreme summer heats, however, never fail of being tempered by cool evenings, which are spent in taking the air, after being confined within-doors during the sultry heat of the day. Of the fertility and wealth of this country, some idea may be formed by considering how long it has been under a foreign government, which by contributions, troops, wars, and other circumstances, must necessarily have drained it of vast sums. Yet this country is still in a much better condition than many of the states of Italy, and capable by proper measures of affording new sources of wealth. The tobacco-farms alone in this kingdom produce near thirty thousand ducats annually.

But amidst its fertility and other natural advantages, the kingdom of Naples is not without many inconveniencies in the kingdom of Naples.

Besides the frequent calamities this country is subject to from the neighbourhood of mount Vesuvio, it suffers extremely by earthquakes; particularly the south part of the kingdom, all over which are to be seen the melancholy remains of cities, once famous in history, but now almost without a name †.

Another disagreeable circumstance, but common to most other parts of Italy, is the swarms of lizards, especially of the green kind. In spring hundreds of these little animals are seen basking themselves on the flat roofs, and as they crawl up and down the walls, if a window or door be left open, they make their way into the houses. The green lizards are very nimble, and have a fine glossy skin and very beautiful eyes; but they are quite harmless. About Fondi, Capua, and Gaëta, there is a noxious species of lizards,

\* The climate of Sicily is so hot, that even in January the shade is agreeable, and not a chimney is to be seen all over the island. In March some cold piercing winds may happen to set in for a few days; but this inconvenience is relieved by a very small coal fire. The use of ice and snow in liquor, I suppose, was first introduced to gratify the palate; but now it has the sanction of the faculty: and since its coming into general vogue, the fatal rage of fevers is said to be considerably abated. Plempius, in his treatise de *Valetudine Togatorum tuenda*, affirms, that since the use of snow has obtained in Messina, the burials of that city are decreased a thousand every year; and that this custom has been attended with the same success in Spain, appears from Ludov. Nonnius, *de re cibaria*, lib. iv. cap. 5.

[The author takes no notice of the frequency of pleurifies in those countries where this custom has been introduced, particularly in France.]

† Sicily, which formerly made one continent with the kingdom of Naples, is, in this respect, not less unfortunate, having, in January 1693, by one single earthquake lost forty-nine towns and villages, nine hundred and twenty-two churches, colleges and convents, with ninety-three thousand persons buried in the ruins.

commonly but improperly called *tarantula*, whose bite is attended with danger; these are brown, larger than the green sort, and, when the tail is cut off, resemble a toad.

Scorpions.

The scorpion is a much greater nuisance, which harbours not only in old buildings and under large stones, but infests the houses in this country; so that in some places it is not unusual to make the bedsteads of polished iron, and to place them at some distance from the wall, to prevent these vermin from getting into the beds. It is true, they seldom hurt, unless they are first assaulted or accidentally injured; which may easily happen only by a man's turning himself or moving a leg or an arm in a bed where these noxious animals harbour themselves. The surest remedy against the sting of a scorpion is to bruise that animal and bind it fast on the wound; or if that cannot be done, the best way is to foment it with oil-olive, in which dead scorpions have been steeped, applying warm bandages to the part, and to give the patient warm draughts of theriaca mixed up with a generous wine to promote perspiration. This oil, Boccone (*Observ. Phys.* xviii.) says, is a sovereign remedy against the sting of the spider called *solifuga*. In the northern parts of

Where most dangerous.

Italy this creature has little or nothing of that rage and venom which appears in those of hotter climates, as Malta and Africa. The venom or poison of vipers has also the like gradations according to the proximity of the country to the equator. Scorpions yield a salt and oil which are a part of the *materia medica*. They are caught in great numbers among ruins or in stony places, and being taken hold of with a pair of pincers, are dropped into a narrow-necked glass vessel which is too slippery for them to climb out of.

Whether they kill themselves.

A late naturalist says, that the scorpion, when hemmed in with live coals, or any kind of fire, upon its being moved nearer to him, and finding no way to escape, plants itself in the middle of the circle, turns up his tail and stings himself in the head. This observation at first sight had appeared to me very suspicious, and made me imagine that this pretended suicide was no more than a natural motion of the animal on such an occasion. Being at Naples I was determined to bring this vulgar error to the test of repeated experiments, which proved it to be no other. Some of the scorpions, instead of going round to look out for a passage to escape, ran directly into the fire, where they were soon consumed; others, upon feeling the heat of the fire, drew back and fell into a kind of convulsions, but never offered to dart their sting

sting into their heads; others again lay quite still, and, as if they made a virtue of necessity, quietly submitted to be burnt to death. As groundless is the notion, that a scorpion when thrown into oil, destroys itself in the same manner, whereas some will live in it twenty-four hours, and when they expire do not exhibit the least appearance of stinging themselves to death.

Another plague almost peculiar to the kingdom of Na-Tarantula. ples, especially the southern parts, is the tarantula; so called from the city of Tarento, in the neighbourhood of which they abound, and are the largest and most venomous. This is the *Phalangius* and *Phalenges* of Pliny and other ancient naturalists. The persons bit by this insect, by the Italians are called *Tarantolati*; and their extravagant vicissitudes of shrieking, sobbing, laughing, dancing, &c. are pretty well known. Very few of such unhappy persons can bear the sight of black or blue, but seem delighted with red and green objects. They are also seized with an aversion to eating fruit or vegetables. A melancholy silence and a fixed eye are the first symptoms by which the bite of the tarantula discovers itself; and then music is immediately called in to the assistance of the patient to rouse him to a violent motion, and by that means to promote perspiration and a copious sweat. But neither the same tunes nor the same instruments answer this end with regard to different patients; several trials are therefore made, and chiefly with the guitar, hautboy, trumpet, volin, and Sicilian kettle-drum. The tunes that usually have the best effect in these disorders are *la Pastorale* and *la Tarantella*. In some parts of the kingdom of Naples, particularly in Apulia, the venom of the scorpions is so subtle, that their sting produces the like effects as the bite of the tarantula; and though the two before-mentioned tunes have a proper effect on these patients also, yet they require softer instruments, as the flute, &c. but accompanied with a brisk beat of the drum. The country people, who are more or less skilled in all these instruments, inforce the operation of their music with grimaces and odd gesticulations. The *Tarantolati* on their side vigorously exert themselves, regulating their motions according to the music till the venom is quite expelled; this exercise and cure sometimes takes up five or six days. It is not to be supposed that they are kept continually dancing for so many days: when nature seems to be exhausted the music is suspended, and the patient put to bed well covered, and a sudorific cordial given him to promote perspira-

perspiration: It is remarkable, that the patient on his recovery remembers nothing of what passed during his disorder. If the cure be not perfectly effected, and the poison entirely expelled, the same symptoms fail not to appear again the succeeding year, especially during the summer heats; and some have laboured under this terrible disorder at intervals for ten, twenty, and thirty years, and others during their lives. Instances are not wanting of such persons who merely from a sense of their incurable state, or from the melancholy effects of the venom, have drowned themselves. If the tarantula be killed immediately after the bite, the venom with its effects is in a way of being expelled the first year by vigorous dancing; or if with the same exercise, previous to a fomentation, an incision be made in the part affected, and Venice-treacle, or in want of that, mithridate, orvietan, or a clove of garlic bruised be applied, the same success may be expected: but in case these two precautions be neglected, it is seldom that any remedies administered afterwards, can preserve the unhappy patient from a long continuance of the usual ill consequences attending such a misfortune, as melancholy, lassitude, loss of appetite and indigestion. If the patient uses no means for cure, a few days infallibly carry him off. The petticoats of women are apt to harbour these vermin, and consequently they are more liable to be bitten by them than men. The bite of a tarantula at first occasions only a small red tumour like that occasioned by the sting of a wasp; and there are above eight species of them differing in size, colour, and form, but producing the same mischievous effects by their venom. In the dog-days and during the violent heats, the tarantula is most dangerous; especially on the plains, as if these creatures were incited to greater rage by the heat of the sun: for those of Tuscany never occasion such deplorable disorders as the malignant kind found in Apulia; and even in these, when carried to the northern parts of the kingdom of Naples, or to Rome, the venom is rendered less noxious, so that their bite is attended there only with a slight transitory pain\*.

In the island of Corsica there are neither wolves nor vipers; but its tarantulas and scorpions are extremely venomous †.

\* *Vide Boccone, Observ. Phys. XVII.*

† One kind of the Corsican spiders bite like the Apulian tarantulas, another stings; but the beneficent Creator has checked their increase by means of a species of wasps which make terrible havock among them. *Boccone Obs. I.*

The tarantula's chief haunts are holes in the earth, old walls and hollow trees, and the cobweb it makes is stronger and coarser than that of a common spider. The poison is contained in two small vesicles within the gums near two fangs, with which they are armed besides lesser teeth. Its haunts.

But, according to some, a greater evil still remains; and the worst creatures in this delicious country, say they, are the inhabitants themselves, who, besides their execrable and unnatural lusts, are of a vindictive, treacherous, bloody disposition. The people wicked.

Though national charges generally imply ignorance, narrowness of soul, and uncharitableness, it is certain, however, that the history of Naples, almost beyond any other, abounds in sad instances of the excessive depravity of human nature. Tophana the noted female poisoner, who first invented the *Aqua Tophania* is still living in prison here, and few foreigners leave Naples without seeing this infernal hag. She is a little old woman who had entered into a kind of religious sisterhood; and on this account, if not on a worse, her life has been hitherto spared. She is said to have poisoned some hundreds of people, and was remarkably liberal of her drops, which she gave by way of alms, to wives who, from several intimations, she knew would not be inconsolable for the death of their husbands. Five or six drops of this liquid it seems answer the purpose, and may be lowered or tempered so as to take effect in any determinate time. This water continues still to be privately made at Naples under the appellation of *Acquetta di Napoli*, and not many years since a small cask of it was according to orders sent to a certain country. But since lemon-juice has been found to be a sort of antidote against it, this vile composition is fallen into some disrepute. The humane Dr. Brauchaletti wrote a book expressly on the remedies or antidotes against these Stygian drops; but all the inventions to counterwork this poison presuppose the fatal potion to be very recently administered, or previously guarded against, upon any suspicion, by such preservatives. Poisoning,

The inhabitants of this country have in all ages been remarkable for a voluptuous manner of living; the luxury of Capua and Atella is well known, and Naples is, by Ovid, filed,

- - in otia natam  
Parthenopen - -

‘Naples of luxury the native seat.’

It must be owned that in no great city in Europe the prostitutes are so numerous and so abandoned: these *Donne libere*, as they are called, amount to eighteen thousand in this city, and in one particular part of it is a receptacle for two thousand of them; and yet it is no uncommon thing for ecclesiastics to lodge in those infamous parts of the town. This totally corrupts all the youth; and the clergy being exempt from the civil jurisdiction, and connived at by their superiors that the sacred order may not be disgraced by punishments, set the worst of examples. Any complaints against the latter from laymen are looked upon as the height of insolence; it is not for them to scrutinize the actions of those, to whose superior lights they owe an implicit submission.

Sloth.

The peasants in this country are so slothful, as to prefer beggary or robbing to labour and industry; but in the city of Naples there is something of an industrious spirit, and several flourishing manufactures are carried on there. It is a phrase here, that a vice-roy, to keep the people quiet, must provide three F's, namely, *feste, farine, forche*, i. e. 'festivity, flour, and gibbets;' the people being excessively fond of public diversions, clamorous upon the dearth of corn, and seditious unless they are intimidated by severity. Among their public entertainments, one of the most remarkable is the procession with four triumphal cars on the four Sundays immediately preceding Lent, the first loaded with bread, the second with flesh, the third with vegetables, and the fourth with fish. These provisions are piled up very high, with musicians placed at the top, and guarded by armed men till they are given up to be pillaged by the populace. But that which draws the greatest concourse at Naples is the Cocagna, or castle, built according to the rules of fortification, and faced all over with pieces of beef, bacon, hams, geese, turkeys, and other provisions, with which the imaginary country of Cocagna is said to abound; where the very trunks or branches of trees are supposed to be Bologna sausages. This welcome spectacle is exhibited once a year, and on each side of the castle is a fountain running with wine during the whole day. A party of soldiers is posted to restrain the ardour of the populace till the vice-roy appears in his balcony, which is the signal for the assault.

Neapolitan nobility.

It is usual for the Neapolitan nobility to spend some years in a parsimonious retirement on their estates in the country, that they may cut a figure for a while in the city, and live in a profuse

a profuse magnificence; so that the generality of them are ever running into extremes, but their fortunes are not very considerable. This is the consequence of the disproportion of their great number to the small extent of the kingdom; for there are in the kingdom of Naples a hundred and nineteen princes, a hundred and fifty-six dukes, a hundred and seventy-three marquisses, forty-two counts, and four hundred and forty-five barons, all vassals of the crown. Many a spot of land not worth above fifty dollars a year gives the title of marquis to the owners; so that they are in general very poor.

The standing forces throughout the kingdom do not exceed fourteen thousand men, a number very insufficient for keeping the inhabitants in awe on the approach of an enemy. Army. The vice-roy's ordinary income is eighteen thousand *scudi*, or crowns, a month; and the several officers of his court, which is very splendid, have stated salaries from funds appropriated to those services; so that here is no room left for savings out of the pay of the guard, the chapel, the band of music, company of comedians, and the like attendants on a court, but every thing continues on its original footing. The vice-roy's post is only triennial; but, at the expiration of such a term, the commission is renewable\*.

As to the currency of money, a Spanish pistole, or old louis-d'or, is here equal to forty-five *carlini*. Current coins, The papal money also goes at the rate of four *carlini* for three *paoli*. By a ducat is here meant an imaginary piece, equal to ten *carlini* †.

\* \* \* \* \*

## L E T T E R LVIII.

### Of the City of NAPLES in general, and its public Buildings.

S I R,

**T**HE city of Naples lies in forty-one degrees and twenty minutes north latitude: its walls are mostly faced with a hard black stone, called *piperno*, and are nine Italian miles

\* The reader will naturally suppose that the court and government have undergone great alterations within these few years, since a prince of Spain of the Bourbon family ascended the throne of Naples and Sicily, and resides in the capital of the former.

† Three shillings and four-pence sterling.

## Buildings.

in circuit; but there are near twenty suburbs included. If Naples has not such magnificent palaces as are to be seen at Rome and Genoa, it has also very few of those mean houses, which, in other cities, disgrace their finest streets. The roofs of the houses here are flat, and surrounded with elegant balustrades: the streets also are very well paved, and most of them with very large square stones; but the fault is, that they have no slope or gutters to carry off water, &c. The finest street for length, breadth, &c. is that called *la Strada di Toledo*, and yet not one eminent palace is to be seen in it; the breadth is about twenty-three common paces; and, after running in a direct line of fifteen hundred paces, it is continued some hundreds more in an easy curve line. It seems an inexcusable neglect that the streets of Naples are not lighted at night, as the lamps would not only be an ornament to the city, but would also prove a considerable security for persons who walk the streets; for few cities are more dangerous after dark.

## Harbour.

The harbour of Naples is very spacious, and has a grand light-house, with a mole near five hundred paces in length, which separates the Porto della Città, or main harbour, from the Darsena, or basin. The latter lies behind the Castello Nuovo, and has generally in it four galleys, the crews of which, both rowers and soldiers, are obliged every Lent to come to a formal confession, and to receive the sacrament. The devotions of the first galley are followed by a day of rest, the second by a like interval, and so on. In the evening, at the close of the procession usual on such solemnities, the host is exposed, and all the galleys honour it with a salute.

## Annual communion on board the galleys.

## Number of inhabitants at Naples.

The number of inhabitants at Naples cannot be less than three hundred thousand; and as its commerce occasions a great stir and bustle, Rome, in comparison of this city, has by some travellers been looked upon as a kind of desert. The

## Fountains.

great number of fountains in Naples are very elegant ornaments to the city, though in most of them the water is none of the best. Of these fountains the finest is that of Medina, facing Castello Nuovo, or the new castle; the upper basin is supported by the three graces, and on the top stands a superb Neptune, attended by several other figures, all ejecting water, which make a very grand appearance. The inscription is as follows:



## CAROLO II. REGNANTE

*Hic ubi pulvereo squalebāt Olympia tractu,  
Nunc hilarant fontes strataque saxa viam,  
Quam Ducis adjuta auspiciis opibusque dicavit  
Medina Cœli nomine Parthenope,  
Excell. Dom. D. Ludovico de Cerda,  
Cœli Duce, Prerege  
Cavitas Neapolis Anno  
M. DC. XCVII.*

‘ In this place, which was formerly a dusty waste, Naples, under the auspices of the duke of Medina Cœli, has caused this refreshing fountain, which, in gratitude to his munificence, bears his title, and a noble pavement to be made, in the reign of his catholic majesty Charles II. his excellency don Lewis de Cerda, duke of Medina Cœli, being vice-roy. 1697, &c.’

There is a long inscription on a fountain in the great market-place, and on most of the other fountains in the city, which are full of flattery to their vice-roys.

The fountain in St. Lucia, by Giovanni di Nola, an eminent architect, with that in the street near St. Lucia, by Cosmo Fantego, are both of an elegant architecture, and adorned by good pieces of sculpture. Not far from the Darfena is another fountain, adorned with a spread eagle.

A very fine aqueduct supplies the city with a vast quantity of water from the foot of mount Vesuvio, by means of which, Alphonso II, in 1442, made himself master of the city of Naples. The place where formerly was the greatest reservoir of these waters, is at present known by the name of *Seggio di Nido*, or *di Nilo*; where there is an antique statue of the river Nile, represented under the figure of an old man sitting on a crocodile, with boys playing about him; the head is modern, as appears by an inscription under it.

Aqueduct  
from Vesu-  
vio.

Statue of  
the river  
Nile.

The statue of *Jupiter Terminalis*, another antique, stands near the arsenal: it was dug up at Puzzuolo, and erected in this place by the duke of Segovia, when vice-roy.

Of all the palaces in Naples, that of the vice-roy is, agreeably to the dignity of the owner, unquestionably the most magnificent. As to its beauty, it is sufficient to say that it is the work of the famous *cavaliere Fontana*. The great per-

Vice-roy's  
palace.

ron

ron is divided into two flights of steps, and is of white marble. It is eleven common paces in breadth, and a superb work. At the foot of the steps on each side is the statue of a river; that on the left-hand representing the Tagus, and that on the right the Ebro, with inscriptions under them.

The eye of a connoisseur, at entering the palace on this side, must be immediately offended at the disproportionate narrowness of the court to such a large and superb *perron*. In the audience-room are finely painted the most remarkable actions of the Spanish nation, among which it has been thought fit to place the expulsion of the Jews out of Spain. The *Sala Regia*, where the carnival entertainments are given, is hung with the pictures of all the vice-roys at full length. A particular gallery is taken up with the exploits of the duke d'Alva. In another saloon is represented the war carried on by Charles V. with John Frederic elector of Saxony. Indeed all the apartments abound in fine paintings, and beautiful tapestry.

In the palace-chapel are surprising quantities of plate; and behind the altar stands a most exquisite white marble statue of the virgin Mary. This palace has a subterraneous communication with the *Castello Nuovo*, which, in case of an insurrection, is a very necessary resource to the vice-roy and courtiers.

*Castello  
Nuovo.*

*Castello Nuovo* on one side joins to the sea, and is always well garrisoned; forty-two pieces of ordnance are mounted on the walls and bastions, among which are nine pieces taken by Charles V. from the elector of Saxony at the battle of Muhlberg.

An inscription informs us, that on the bastion del San Spirito formerly stood a large piece, called *Magdalena*, weighing twenty-one thousand pounds, which carried balls weighing a hundred and twenty pounds. This destructive engine was cast in the time of the emperor Maximilian I, and brought hither by Charles V.

Near the entrance of the castle stands a triumphal-arch, adorned with sculpture, and the two following inscriptions:

*Alphonsus Regum Princeps hanc condidit arcem.*

‘ This castle was built by Alphonso, the best of princes.’

*Alphonsus Rex Hispanus, Siculus,  
Italicus, Pius, Clemens, Inviectus.*

‘ Alphonso

‘ Alphonso king of Spain, Sicily, and Italy, the pious,  
 & the merciful, and the invincible.’

The place where this arch was erected is something too narrow: the gate near it is adorned with some fine sculpture in stone. Further on is a brass gate, decorated with fine basso-relievo's, representing some of the achievements of the kings of Arragon. The castle-church is handsomely decorated with gilding and stucco-work; and a *Pietà*, in a room adjoining to it, is greatly admired. Facing the armory, Armory. which, according to Parrini, can compleatly furnish fifty thousand men, stands a marble antique statue of a young soldier \*, or, according to some, of the emperor Nero; as likewise that of brass in the *facade* of St. Barbara's church in this castle is said to be. In the church dell' Assunto is a picture of the wise men of the East, two of which represent Alphonso and Ferdinand, kings of Spain. Vasari says, this piece was the first work of Giov. da Bruggia in oil-colours: some, however, attribute it to the celebrated Zingaro, with this addition, that the heads of the three wise men are copied from the portraits of Charles king of Naples, and his sons the prince of Salerno and the duke of Calabria. The castle-hall is so constructed, that a whisper on one side is distinctly heard at the other.

*Castello del Uovo*, i. e. Egg-castle, so called from its oval Castello del Uovo. figure, stands in the sea, on a rock, which is joined to the continent by a bridge of two hundred and twenty paces long. This castle is said to have been anciently Lucullus's palace, and not originally situated on an island, but altered to its present state and form by the Norman kings, on which account it was, for a long time, called the Norman castle. Over the entrance are these words:

*Philippus Secundus Rex Hispaniarum Pontem a continenti ad Lucullanas arces, olim Austri fluētibus conquassatum, nunc saxeis obicibus restauravit, firmumque reddidit, D. Joanne Zunica Pro-Rege, Anno MDLXXXV.*

\* Coelestin tells us, that this soldier was a native of France, and maintained a post so bravely against a hundred men of the enemy, that he laid forty of them dead at his feet; but the Roman habit little agrees with the first part of this account.

‘ The bridge from the continent to Lucullus’s palace, having been broken down by the violence of the sea and storms, is now, by order of Philip II. king of Spain, repaired with greater strength, and secured by a mole of huge stones, in the year 1595, &c.’

This castle is supplied with fresh water by means of a stone conduit embellished with marble figures of all kinds of animals: it conveys the water from the city under the bridge to the castle, where are two reservoirs, near a marble lion, with an inscription in honour of Charles II. and the vice-roy.

Invention  
of mines.

The memory of Pedro Navarro is loaded with execrations at Naples, for his first making use of mines in sieges: he was not, however, the inventor, but first conducted them so as to take effect. In the year 1487, an officer in the Genoese army, then in the field against the Florentines, and besieging Serezanella, had contrived a mine, and sprung it; but not answering the great expectations conceived of it, the inventor lost all his credit, and such projects were looked upon as chimerical. Pedro Navarro, at that time only a private centinel, having attentively considered the invention, thought the want of success to be rather owing to mismanagement, than to the impracticability of the thing itself; and, in the year 1503, the siege of the castle of Naples gave him an opportunity of putting his conjecture to the trial; which he did so effectually both to the damage and terror of the besieged, that in a few days the Spaniards saw themselves masters of the place.

St. Elmo  
castle.

The third check upon the city of Naples is the castle of St. Elmo, or St. Eramo, so called from a church dedicated to that saint, formerly standing on this spot. It is situated on an eminence towards the west, and the plan is in the form of a star, with six rays. As its fortifications were chiefly built by Charles V, this inscription is placed over the gate:

*Imperatoris Caroli V. Aug. Cæsaris jussu, ac Petri Toleti Villa Franchæ Marchionis jussu. Proregis auspiciis, Pyrrhus Aloysius Serina Valentinus, D. Joannis Eques, Cæsareusque militum Præfæctus, pro suo bellicis in rebus experimento F. curavit. MDXXXVIII.*

‘ This

‘ This castle was fortified by order of his imperial and august majesty Charles V. under the auspices of our excellent vice-roy Don Pedro de Toledo, marquis of Villa Franca, and from a plan of that excellent engineer Pyrrho Aloysio Serena Valentini, knight of St. John, and colonel in the imperial service. 1538.’

The subterraneous works are very spacious, and hewn out of the rock to such a depth as to be bomb-proof, on which account a great quantity of military stores are kept here. This castle can likewise be supplied with provisions from Castello Nuovo by means of a subterraneous communication, at present walled up. In the upper part of St. Elmo's castle are seven cisterns for water; and under the vaults and mines Cisterns. is a reservoir large enough for two galleys to sail on. The water which is always extremely cold, is drawn from it by a bucket through a kind of aperture or well.

The arms of Naples are a horse; and formerly near the church di Santa Restituta, stood a brass one of such an enormous size, that the commonalty have a notion that it was cast by Virgil, by the help of magic, whom they imagine to have been a forcerer. It was also the object of a most gross Superstition concerning a brass horse. superstition, being accounted of such efficacy against all distempers incident to horses, that they were brought hither from all parts, and led round this all-healing statue. At last, in the year 1322, Maria Caraffa, archbishop of Naples, to abolish a practice which reflected disgrace on human nature, had it demolished and cast into a large bell for the cathedral. The head being reserved for a memorial, is still to be seen in the court of the Caraffa palace, among a collection of statues and basso-relievo's. Charles king of Naples having made himself master of the city, after an eight-months siege, ordered a bit to be put in the mouth of this horse, whose attitude expressed its impatience of controul, as an emblematical representation of his having tamed the Neapolitans.

In the above-mentioned court is also to be seen, on a pillar, a small equestrian statue of Alphonso the Second.

Poggio Reale, formerly a magnificent royal palace without the city, is now so fallen to decay as not to be worth seeing. Among the ruins is shewn a steep place, from whence queen Joanna used to have those whom she wanted out of the way to be privately thrown down headlong. Poggio Reale.

In

*Il Palagio degli Spiriti*, or the haunted palace.

In returning from the last mentioned place to the city, on the left are the ruins of an old castle, commonly called *il Palagio degli Spiriti*, from a vulgar fancy, that this palace was deserted by the owners, on account of its being haunted. At present there is nothing worth observing to be seen here, though it seems once to have been a charming retreat.

Bats cave.

On the right hand, in returning from Poggio Reale lies the *Grotta degli Sportiglioni*, or the bats cave, which is an Italian mile and a half in length, very broad and high. About the middle it divides, forming two vaults, one of which extends itself towards Poggio Reale, but has been walled in since the year 1656, when it was made a repository for the bodies of above fifty thousand persons who died of the pestilence. The hill over this cavity is extremely pleasant, and called *Monte del Trecco*, from the French General Lautrec, who, in 1528, besieging Naples, pitched his camp here; and not to damage a city of which he thought himself sure of being master, he broke up and ruined the aqueducts, in order to reduce it by distress. But the stagnation of the waters occasioned thereby, together with the summer heats, bred such a contagion, as swept away the greatest part of the army and Lautrec himself; and of those who survived the sickness, very few escaped the rage of the Italians. Lautrec's fatal oversight was, that, previously to the demolishing of the aqueducts, he had not cut a canal for carrying off the waters to the sea. It was also the fate of Henry VI, emperor of Germany, after closely besieging Naples for three months, to see his army dwindle away by epidemical distempers, so that he was obliged to raise the siege.

Noblemen's palaces.

The most remarkable palaces at Naples are those of the prince di S. Agata, the dukes di Gravina and Mataloni, and a few others, though indeed they will hardly bear seeing after those of Rome. The house of Ferdinando di S. Felice or Sanfelicius, as he is called in some inscriptions, not yet finished, will be very superb and elegant; he orders every thing himself, and is not only a judge in pictures, but no mean painter; having purely from inclination been a disciple of Solimene. Besides several fruit-pieces, here are some capital paintings of his, one of the massacre of the innocents, and another of Joseph's escape into Egypt. A hall of this palace is to be entirely painted *in fresco* from designs of Solimene. One of the pleasantest parts of the city is the suburb, commonly called *Chiaia*, but more properly *Spaggia*

or *Piaggia*, i. e. the Strand, from its proximity to the sea-shore. The coolness of the air, the agreeableness of the prospect, the extent of the area, and the freedom from dust, make it the evening resort of the quality; so that it is no uncommon thing to see some hundreds of coaches here; but on these occasions persons of different sexes never ride together in the same coach. Nothing can be more delightful than the gardens to the right-hand on the hill, adorned with walks of orange, cedar, and palm-trees, and a profusion of the most beautiful flowers,

At *Pietra Bianca*, situated about four Italian miles from Naples, at the foot of mount Vesuvio, is a country seat, originally built by Bernardino Martirano, secretary to Charles V, where the emperor was entertained on his return from Tunis in 1535, which, according to the inscription over the gate, has made this place for ever sacred:

*Hospes,  
Etsi properas, ne sis impius,  
Præteriens hoc ædificium venerator,  
Hic enim Carolus V. Rom. Imper.  
Debellatâ Aphricâ,  
Veniens triduum in liberali  
Leuco-Petræ gremio consumpsit.  
Florem spargito, & vale.  
MDXXXV.*

‘ Stranger, how great soever thy haste may be, fail not, as thou wouldst avoid impiety, to pay the veneration due to this edifice; this is the place where, amidst the affluence and rural beauties of *Pietra Bianca*, Charles V. emperor of the Romans, returning from his African conquests, passed three days. Strew flowers here, and farewell! 1535.’

This palace has a very bad neighbour of mount Vesuvio; the effects of its eruptions being but too visible, notwithstanding all the expensive repairs and improvements continually made here.

## L E T T E R L I X.

Churches, and other religious Edifices at  
N A P L E S.

Attempts of  
the Neapo-  
litan clergy.

SUCH is the power and opulence which the Neapolitan clergy have attained to, and the veneration paid them, that more than once they have been ready to seize the civil power, and to arrogate to themselves a decisive authority in matters quite foreign to the pastoral care. Nor can they bear the least controul or censure on this account; one instance of which is their rancour against Pietro Giannone, a civilian, author of the *Istoria Civile del Regno di Napoli*. His freedom in asserting the civil rights against the incroachments of the clergy incensed them to such a degree, that he found himself under a necessity of leaving Naples to avoid the fury of the populace, whom the clergy had spirited up against him. Nafo the printer of it was excommunicated; and had not the protection of the emperor, to whom the book was dedicated, checked the impetuosity of pope Benedict XIII, the author would have fared no better: the effect, however; has been, that this valuable piece is become very scarce \*. The firmness with which Riccardi, attorney-general to the Neapolitan government, had, according to the duty of his office, lately opposed the attempts of the court of Rome, drew upon him the same persecuting spirit, till at Vienna he found a patron in Garelli, the emperor's physician and librarian; who making his services and abilities known at court, set him above the malice of his enemies.

Toleration  
in ceremo-  
nis.

As to external ceremonies, the devotion of the Roman catholics here is not so outrageous as in several provinces of Germany. At the elevation of the host in churches, or

\* He fled to Vienna, but here that ambition which he had so justly exposed, would not let him rest; San Felice, a jesuit, was employed to traduce him as a tool of Spain, and with too much success, for Giannone saw himself deprived of a pension of which he was but very lately possessed. This obliged him to remove to Venice with a view of publishing a second edition of his history; but, on an advantageous overture from a bookseller at Geneva, he went thither in the year 1735. He soon after fell into the hands of his enemies; for, a Piedmontese officer, who had pretended a mighty friendship for him, enticing him to spend a day at a country seat without the territories of the city, he was there seized and immediately hurried away to Chambery.

when



When it is carried along the streets, no stranger is compelled to kneel; and so little difficulty is made about travellers eating flesh and fowls in Lent, that the inn-keeper's first question is, What the company will be pleased to eat; and in some parts eating *meagre*, *i. e.* fish, eggs, and vegetables, is not so acceptable to the host as an heretical meal, which makes the reckoning more considerable. Since the government came into the hands of the Austrian line of the house of Hapsburg, the statue of St. Nepomuk has been erected on several bridges; but the crosses are not very numerous in the streets, nor public processions, even in the capital itself, so frequent as in most other popish cities. The most common procession, which is exhibited almost every day, is not so much intended to excite devotion as to raise a fund for penitent prostitutes who have quitted their abandoned way of living for a convent. In order the more effectually to move the spectators to charity, the youngest and most beautiful of these penitents are selected, who are ordered to walk barefooted through the city, two a-breast: at some particular places they kneel down, acknowledge their past wickedness, and sing penitential hymns; the ecclesiastic and a lay-assistant who attend them in the mean time receiving the contributions of the public in a purse fastened to the end of a stick. Their habit on these occasions is a violet-coloured gown tied round the waist with a cord of the same colour. Their heads are shaved, but they wear a blue veil, which however is thin enough to give a sight of the charms of youth and beauty, as powerful incentives to a liberal contribution.

Procession of penitent prostitutes.

The vivacity and penetration of the Neapolitans, (as they do not always meet with a satisfactory solution of religious scruples from their ecclesiastics, and want an opportunity of receiving better information by foreign books, or verbal instructions) too often carries them into wild systems of religion, and sometimes to downright atheism: and the necessity of concealing such notions makes them take the deeper root; so that it is with great difficulty any one of them is reclaimed. Molinos had a strong party in this city; and Ernest Ruthan (who had been amanuensis to M. Arnould, and lately died at Brussels, where his burial met with no small opposition) assured me in 1715, that in Naples above half of those, who, disdaining the yoke of human ordinances, had been endeavouring to bring the established religion to some test, were, in their hearts, Jansenists. Perhaps it is owing to the apprehension of finding the delinquents too numerous,

The Neapolitans inclinable to atheism.

Molinists and Jansenists.

Freedom of  
bookfellers.

that prosecutions are not so indiscreetly carried on here as in many other places, and the punishments for such offences are tempered with so much lenity; which would not be the case if the ecclesiastics had a manifest superiority. At least Naples is the place of all Italy where bookfellers are under the least restraint; for they openly sell *L'Enfant's Bibliothèque Germanique*, and other books written by protestants, even on religious and polemical subjects; whilst, in other popish cities, it would be dangerous to have such works in their houses.

Fault in the  
Neapolitan  
churches.  
Their beau-  
ty and rich-  
ness.

The roofs and *façades* of the churches of Naples are but ill contrived, and the monuments within them, in size and grandeur, are vastly inferior to those at Rome; but, in the beauty and richness of other ornaments, scarce any country can equal them; so that only the jewels and altar-plate in many of the churches amount to many millions of dollars. It must be acknowledged, that the clergy here are extremely civil to strangers, and freely bestow their time and trouble in gratifying their curiosity. To take a view of all the churches in Naples would be a work of time, there being no less than three hundred and four in all, conventual and parochial. I shall therefore only take notice of the most remarkable churches and convents, keeping to my usual alphabetical order.

Number.

St. Agnello's  
miraculous  
crucifix.

S. Agnello is famous for a miraculous crucifix in the Capella de Monaci, which, upon a debtor's denying a debt in its presence, is said to have reproached his ingratitude, &c. The greatest altar is of white marble, adorned with exquisite basso-relievo's. The statue of St. Dorothea, by Giovanni da Nola, is a good piece: and in the wall opposite to it are several ancient basso-relievo's. In the Capella del Purgatorio, over the tomb of Antonia Capuana, is a superb marble basso-relievo representing the virgin Mary with the divine infant in her arms, shewing herself to the souls in purgatory\*.

Marino's  
tomb.

In the adjoining convent is a monument of G. Battista Marino, a celebrated poet, with a brass bust of him erected pursuant to a clause in the will of his liberal Mæcenas the marquis di Villa, which formerly stood in that nobleman's house, from whence it was removed hither. The following inscription on the monument was drawn up by Cornelio:

\* Abundance of reliques, &c. are here omitted in the translation.

D. O. M.  
 Et Memoria  
 Equitis Joannis Baptistæ Marini,  
 Poëtæ incomparabilis,  
 Quem ob summam in condendo  
 Omnis generis carmine felicitatem  
 Reges & viri Principes cohonestârunt,  
 Omnesque Musarum amici suspexerunt,  
 Joannes Baptista Mansus  
 Villæ Marchio,  
 Dum præclaris favet ingeniiis,  
 Ut posteros ad celebrandam illius  
 Immortalem gloriam excitaret,  
 Monumentum extruendum legavit,  
 Quod Montis Mansi Rectores  
 Ad præscripti normam exegere.  
 Anno M. DC. LXXXIII.

‘ This monument, sacred to God the greatest and best of  
 ‘ Beings, and the memory of John Baptista Marino, knight,  
 ‘ an universal poet, whose incomparable verses, admired by  
 ‘ all lovers of the muses, endeared him to several monarchs  
 ‘ and other illustrious personages, was erected pursuant to a  
 ‘ legacy left by John Baptista Mansi, marquis of Villa, &c.  
 ‘ 1683.’

He died in 1625; and several other epitaphs were compos-  
 ed for him, one of which, together with a picture of him  
 on the wall, was set up by the academy of the Humorists,  
 of which he had been president.

This poet was a knight of the order of St. Lazarus and  
 St. Maurice, which honour was conferred on him by Charles  
 Emanuel duke of Savoy. Several manuscripts of his are  
 still kept among the records of this church, where his re-  
 mains are deposited.

This church of S. Angelo à Segno is consecrated to St. S. Angelo  
 Michael the archangel, and was built on the following occa- à Segno.  
 sion: In 574 the Saracens had forced their way into the city Irruption of  
 by the Porta Ventosa; but, being on this spot vigorously at- the Saracens.  
 tacked by Giacomo de Marra, were repulsed after a very sharp  
 skirmish. How far these ravagers had penetrated is seen by  
 a brass nail on a piece of white marble fixed in the wall of  
 this church.

S. Angelo à  
Nido.

In the church of S. Angelo à Nido are several fine monuments, particularly one belonging to the Brancaccio family. Cardinal Francesco Maria Brancaccio has bequeathed a good library to this church. The great altar-piece, representing the archangel Michael, is a celebrated piece, by Marco da Siena.

SS. Apostoli.

The church de' SS. Apostoli is almost covered with gilding and painting; so that, with a suitable *façade*, which it wants, it would be a beautiful edifice. Over the entrance is a piece of painting, by Lanfranco, representing the angel descending to stir the waters of the pool of Bethesda; and near it the same artist has so curiously drawn a crack or fissure, that the wall appears to be actually cleft: a similar deception is also to be seen in the refectory of the Theatines convent, to which this church belongs. The roof is beautifully painted by Lanfranco, and the cupola by Benaschi. The tabernacle on the great altar is said to have cost forty thousand *scudi*, or crowns, and is indeed a most admirable piece, consisting of eight pillars, and other decorations of amethysts, emeralds, *lapis lazuli*, agates of several colours, a topaz of the bigness of a walnut, and other gems. The altar is of *marmo fiorito*, or flowered marble, and the balustrade before it of red and white marble. On the two sides stand two brass gueridons nine *palmi* high, but much more valuable for the workmanship than the size. The basso-relievo represents the four beasts in Ezekiel's vision, which are generally supposed to be emblematical representations of the four evangelists; the designs were Finelli's, but they were cast by Bersotino, a Florentine. On the altar-piece is a fine painting of Christ's head with a crown of thorns. On the right side of the high altar is cardinal Ascanio Filamarino's chapel, where the greatest artists in the time of Urban VIII. have displayed their skill; and, though it be constructed of several pieces of white marble, no joinings are discernible. Its splendid appearance is greatly heightened by five mosaic pieces, by Giov. Battista Calandra da Vercelli: the noble altar-piece, representing the annunciation, together with the four Christian virtues, Faith, Hope, Charity, and Humility, on each side, were originally painted in oil-colours by Guido Rheni, but have since been altered into very beautiful mosaic pieces. The groupe of cherubim, seraphim, &c. in a marble basso-relievo is by Francesco Fiamingo, who, for sculpture, is accounted a second Michael Angelo. The two lions on which the altar rests, together with the intended sacrifice

Capella del  
card. Filamarino.

crifice of Isaac in basso-relievo, are the workmanship of Giul. Finelli da Carrara.

This chapel has always the appearance of being new; the heirs of the founder being, by his will, obliged to have it twice a year carefully cleaned and beautified, under the penalty of two hundred ducats for every neglect, payable to the convent, to be laid out for the above-mentioned purposes.

The Capella de' Pignatelli, on the left-side of the high-altar, is equally worth seeing. Its altar is inlaid with gems, among which is an amethyst seven inches broad, and near ten spans in length. In the vestry are several good paintings, and a great quantity of very fine plate; particularly a very large silver lamp, valued at two thousand *scudi*, which was designed by Solimene. Here are also several golden chalices, set with rubies and diamonds; six silver flower-pots; a crucifix which cost fifty thousand *scudi*; and six chandeliers of coral set in gold. In the vaults belonging to this church are several bodies of both sexes wrapt up in linen, which have lain there several years undecayed.

In the convent are three galleries over one another; but that on the ground floor is by much the finest. The staircase runs in a spiral line, and the steps, like those of St. Peter's at Rome, are very low, for the conveniency of asses carrying up corn to the granaries. The library is elegant, well furnished with books, and affords a delightful prospect. Near this convent is held a weekly meeting of the heads of a society, consisting of two hundred gentlemen of the law, to examine the private grievances of the poor; and in case any pauper is found to be oppressed, and that his complaint is well founded, a member of this society is nominated to undertake his cause: but neither this member, nor the society, are at any expence in such cases; the law-charges being defrayed by the Theatine convent, which has large endowments for this particular purpose. This is an institution which must give pleasure to every benevolent and humane person.

In the church of S. Catarina à Formello are several monuments, of which the most remarkable are those of the Spinelli family. In the Capella di S. Domenico are several good pieces in painting and sculpture. Under the altar is the figure of a dog, with a horn in his mouth, in which is a flaming torch; on his back rests a globe, with these words on it:

*A seculo usque ad seculum.*

‘ From age to age.’

And under the hound :

*Sustinet, inflammat\*.*

‘ It supports and inflames.’

This is the coat of arms belonging to the court of inquisition.

Eastern  
magi.

The altar-piece, representing the arrival of the three eastern magi at Bethlehem, is by Silvester Buono. In the area before the church is erected a bust of St. Januarius, with an inscription. In the dispensary of the adjoining Dominican convent one is shewn a copy of the head of the famous rebel or patriot Masaniello. Here is also a cabinet of curiosities, with abundance of antique medals, urns, idols, minerals, petrifications, large pieces of coral, &c.

S. Chiaria.

S. Chiaria is one of the principal churches in Naples. Facing the high altar are two superb pillars of white marble, pretended to have belonged to Solomon's temple; two others nearer the altar, in appearance perfectly resembling the former, are only of wood incrusting with marble. The table of the high altar is a single piece of marble eighteen palmi in length; and behind it lies the brave and excellent founder of this church, king Robert, with this short inscription :

Monument  
of Robert  
king of  
Sicily.

*Cernite Robertum Regem virtut: refertum.*

‘ Behold king Robert, a prince endowed with every virtue.’

He died in 1343, after a reign of thirty-three years.

Near the high altar is the monument of Charles the illustrious, son of king Robert, and duke of Calabria.

In 1686 part of the roof of the vault happening to fall in, the body of this excellent prince was found without any visible decay.

Of Mary of  
France, &c.

On the other side of the altar stands the marble tomb of Mary, sister of Joanna I, a posthumous child, and born in

\* This motto is capable of various explanations.

1329; she was first married to Charles duke of Durazzo, afterwards to Robert de Baux; her third husband was Philip II, prince of Tarento, when she bore the title of empress of Constantinople. Her statue has a crown on the head, and the drapery is enriched with gilded lilies, with this epitaph:

*Hic jacet corpus Illustris D. Mariæ de Francia Imperatricis Constantinopolitanæ, ac Ducissæ Duracii, quæ obiit anno Domini 1366. die 20. mensis Maji Ind. 4.*

‘ Here lies the body of the illustrious Mary of France, empress of Constantinople, and duchess of Durazzo, who died on the 20th of May, in the year 1366, and of the indiction the fourth.’

In a chapel under the organ-loft lies a sister of this Mary, daughter to Charles duke of Calabria and Mary de Valois.

Near the vestry is the monument of queen Joanna I, who <sup>Of Joanna,</sup> caused her first husband Andrew of Hungary to be strangled; and she herself met with the same fate, from king Charles, her second husband: these two circumstances are mentioned in the epitaph which is now scarce legible:

*Inclita Parthenopes jacet hic Regina Joanna  
Prima, prius felix, mox miseranda nimis;  
Quam Carolo genitam mulcavit Carolus alter,  
Quâ morte illa virum sustulit antè suum.  
MCCCLXXXII. 22. Maji v. Indiæ.*

‘ Here lies Joanna the First, queen of Naples, whose prosperous life was terminated by a wretched exit. To one Charles she owed her being; another, justly severe, deprived her of it, by the same means that she had made use of to put an end to the life of her former husband. May 22, 1382.’

*Hic jacet* is an impropriety in the epitaph; the body of this unhappy woman being in reality buried in the church di S. Francesco del Monte Gargano.

Near one of the doors of this church is to be seen a beautiful marble tomb, adorned with sculpture by Giovanni da Nola, on which is an admirable statue of a young lady, with the following epitaph by Antonio Epicuro, a Neapolitan poet:

*Nata, Eheu miserum ! misero mihi nata parenti,  
 Unicus ut fieres, unica nata, dolor.  
 Dum tibi namque virum, tedas, thalamumque parabam  
 Funera & inferias anxius ecce paro.  
 Debuimus tecum poni Materque Paterque,  
 Ut tribus hæc miseris urna parata foret.  
 At nos perpetui gemitus, tu nata sepulchri  
 Esto hæres, ubi sic impia fata volunt.*

*Antoniæ filię chariss. quæ Hieronymo Granatæ Juveni ornatiss. destinata uxor Ann. nondum XIII. impleverat, Joannes Gaudinus & Heliodora Bossa Parentes infeliciss. pos. raptæ eorum complexib. ann. Jal. MDXXX. Prid. Kal. Jan.*

‘ My only child, alas, my only grief !  
 ‘ With silent raptures of paternal love  
 ‘ For thee the bridal robe and nuptial bed  
 ‘ I late prepar’d, which now, alas, are chang’d  
 ‘ To death’s black trophies and funereal rites.  
 ‘ O that one grave the wretched parents held  
 ‘ With thee, whom from their arms relentless fate  
 ‘ Has snatch’d in all the pride of blooming youth ;  
 ‘ And left them to lament, but all in vain,  
 ‘ With endless sighs and tears thy early doom.’

‘ To their dear daughter Antonia, who was betrothed to  
 ‘ Hieronimo Granata, a youth of the finest accomplishments,  
 ‘ and snatch’d from their embraces on the last day of the  
 ‘ year 1530, by a premature death, before she had com-  
 ‘ pleted her fourteenth year, John Guadiano and Helio-  
 ‘ dora Bossa, her disconsolate parents, have erected this mo-  
 ‘ nument.’

In this church lies also the author of this epitaph : a monument, with the following inscription, was erected to him by a person to whom his poetical talent had endeared him :

*ANTONIO EPICURO, Musarum Alumno, Bernardinus Rota, primis in annis studiorum socio posuit. Moritur octuagenarius, unico sepulto filio. I nunc & diu vivere miser cura. MDLV.*

‘ To Anthonio Epicuro, a favourite of the muses, who,  
 ‘ after burying his only son, died in his eightieth year, this  
 ‘ monument



‘ monument was erected by Bernard Rota, his *quondam* school-fellow. 1555.

‘ Go now, vain man, and covet length of days.’

All the monuments in this church are of white marble, and some are embellished with masterly basso-relievo's. In the convent adjoining, none but women of the noblest families are admitted; and as the rules are not very strict, the number of nuns, exclusive of maid-servants and other attendants, exceeds three hundred and fifty. The church is served by the Franciscans, who also are the spiritual guides of this beautiful flock, unquestionably the most numerous of the kind in the Christian world.

The Jesuits college, as usual, is one of the finest structures in the city: the refectory, the library, the great staircase, the dispensary, and the church belonging to this college, will afford entertainment to a traveller of taste. Most of the buildings belonging to this aspiring order are generally embellished with the most sumptuous ornaments, of which the church della Concezzione, adjoining to which the fathers have their seminary, is an instance. The front is built with large cubic stones of *pietra pipernina*. The most remarkable altars in this church are those of St. Ignatius, St. Francis Xavier, and *l'Altare Maggiore*, or high altar, which, though it be not quite finished, is adorned with six Corinthian pillars of a carnation marble, four statues, &c. The cupola, which is exquisitely painted by Lanfranco, was damaged by an earthquake in 1688; so that the only remains of that eminent pencil are the evangelists on one side of it, the rest being painted since by Paolo de Mattheis, a Neapolitan. St. Ignatius's chapel is particularly remarkable for two statues, by Cosmo Fonsago; one of David with Goliath's head at his feet, the other of Jeremiah bewailing the calamities of his country. Here is also a porphyry tomb of Nicolas Sanseverini, the last prince of Bisignano.

Il Collegio  
del Gesu.

Chiesa  
della Con-  
cezzione.

In the church are also to be seen two curious holy-water basons of a yellow and brown marble. In the vestry, which is finely gilded, are three pictures of the Virgin, one by Annibal Caracci, and two others by Raphael. The silver tissue in the treasury, valued by the weight of the silver, amounts to a hundred and fifty thousand *scudi*. Here are also several statues and busts; St. Cyr, as big as the life, of silver, enriched with emeralds; several chalices, a curious altar cover-

ing,

ing, cast in silver by Gennaro Monte, and many other things of immense value.

The Jesuits also, besides other churches, are in possession of that of S. Giuseppe, of which, in its proper place, I shall give a full description.

S. Domenico  
Maggiore.

S. Domenico Maggiore belongs to the Dominican monks; and contiguous to it is a convent, where there are generally a hundred and forty monks. The church was built by king Charles II. whose heart is kept here embalmed in a small ivory urn, with this inscription :

*Conditorium hoc est cordis Caroli II. Illustrissimi Regis, Fundatoris Conventus. Ann. Domini MCCCIX.*

‘ The repository of the heart of the most illustrious prince, Charles II. founder of this convent. 1309.’

Crucifix  
which spoke  
to Thomas  
d’Aquino.

In the Capella del Santissimo Crocefisso is the crucifix which condescended to express its approbation of the writings of the celebrated Thomas d’Aquino, or Aquinas, concerning the real presence of the body and blood of Christ in the sacrament in these words: *Bene scripsisti de me, Thoma, quam ergo mercedem accipies?* ‘ Thomas, thou hast written well concerning me; what reward shall I give thee on that account?’ To which the doctor is said to have answered: *Non aliam nisi te ipsam.* ‘ I’ll have no other recompence but thyself\*.’ On certain days of the year this crucifix is with great pomp exposed to public view; but, at all other times, is not to be seen; seven persons having in their custody as many different keys of the shrine in which it is kept. Over the crucifix is an admirable picture of the descent from the cross, by Zingaro. On a monument in the chapel belonging to the Caraffa family is the following epitaph:

*Huic  
Virtus gloriam,  
Gloria immortalitatem  
Comparavit.  
M. CCCC. LXX.*

‘ By virtue he acquired glory, and glory gained him immortality. 1470.’

\* At Salerno this crucifix is accounted an imposture, the right one being, as they say, in their possession.

In the duke d'Acerenza's chapel is an highly-esteemed annunciation-piece, by Titian. The monument of Bernardini Rota, in St. John the Baptist's chapel, is worth seeing, both on account of his statue, and those of the Tiber and the Arno, with which it is adorned.

In the Capella di Stigliano is an exquisite image of the virgin Mary, by Giov. da Nola; and in that of St. Joseph are two fine pictures, by Guido. The vestry is very lofty, and finely painted by Solimene. In the gallery lie seven coffins richly covered, in which are the remains of the kings and queens of Naples, and other great personages. Of these the first in order is Antonio Petruccio, secretary to the emperor Ferdinand. The lid can be taken off, to give a sight of his body, which is in a full dress, and so far undecayed, that all the teeth are still sound, and in their proper arrangement. He lost his life in the conspiracy of the barons, being strangled, and not beheaded, as is manifest from the cord which still remains about his neck. Misson gives some of the inscriptions on the coffins; but the present coverings, which are of crimson velvet and silk damask, would not admit my comparing his copies with the originals.

The riches of this church in plate, &c. is very considerable. Some of the *pallioti*, or altar-coverings, are of cast silver, and one for the high altar cost fourteen thousand *scudi*. In the vestry is an admirable busto of pope Pius V. Near the gate of the college which was formerly appropriated to the study of divinity, stands a statue of Thomas Aquinas, with this remarkable inscription:

Statue of  
Thomas  
Aquinas.

*Viator, huc ingrediens, siste gradum, atque venerare hanc imaginem & Cathedram, in qua sedens Mag. ille Thomas de Aquino de Neap. cum frequente, ut par erat, Auditorum concursu, & illius seculi felicitate, cæterosque quam plurimos admirabili doctrinâ Theologiam docebat, accersito jam a Rege Carolo I. constitutâ illa mercede unius uncie auri per singulos menses, R. F. V. C. in anno 1272. D. SS. F. F.*

‘ Traveller, at thy entrance here, stop and reverence this  
‘ statue, and the chair, in which the great Thomas de  
‘ Aquino a Neapolitan, in happy times, taught theology  
‘ with admirable skill, attended by a numerous audience,  
‘ worthy of such a doctor; who being invited hither by king  
‘ Charles I, had a pension of an ounce of gold *per* month,  
‘ settled on him by that monarch, &c.

The

Dispute about his body.

The Dominicans at Toulouse affirm, that they have the entire body of Thomas Aquinas, the right arm only excepted, which they made a present of to Lewis XIII, who committed it to the custody of the Dominicans in the rue S. Jacques at Paris; but at Naples they also shew his right arm, the cell he lived in, and his professional chair, which is respected to such an absurd degree, that no person must presume to sit down in it. His manuscript notes on Dionysius's book, *de Cœlesti Hierarchia*, is kept with all the care and veneration of a relique: but at the beginning of this century Philip king of Spain coming to Naples, expressed a desire to have some leaves of so precious a piece, and it was not thought proper to oppose his devotion.

In the area before the lesser door of the convent stands an elegant pyramid with the statue of St. Dominic on the top of it.

The cathedral.

*Il Duomo*, or the cathedral, is dedicated to the assumption of the virgin Mary. The foundation was laid by Charles I, king of Naples and Sicily, to whom a monument is erected near the great door, with this inscription:

*Carolo I. Andegavensi, Templi hujus extructori, Carolo Martello Hungariæ Regi & Clementiæ ejus uxori, Rodulphi I. Cæsaris F. ne Regis Neapolitani ejusque Nepotis, & Austriaci sanguinis Reginæ debito sine honore jacerent ossa, Henricus Gufmannus, Olivarensium Comes, Philippi III. Austriaci Regias in hoc Regno Vices gerens, pietatis ergo posuit. Anno Domini M.D.C.IC.*

‘ To Charles I, of Anjou, the founder of this church, and to Charles Martel king of Hungary, and Clementia his consort, daughter of the emperor Randolph, Henry Gufman count of Olivares, vice-roy of Naples under Philip III. of Austria, erected this monument, that the king of Naples and his grandson, also a king, and a princess of the house of Austria might not want the due honours of a tomb.’

Charles's original epitaph was the following:

*Conditur hac parva Carolus Rex Primus in urna  
Parthenopes, Galli sanguinis altus honos:  
Cui sceptrum & vitam sors abstulit invida, quando  
Illius famam perdere non potuit.*

‘ In

‘ In this small tomb lies Charles I, the glory of France,  
 ‘ and king of Naples: his fame was beyond the reach of  
 ‘ envious fate, which deprived him of his life and scepter.’

The steps up the ascent to the high altar are of white marble and adorned on the sides with curious basso-relievo's. Fronting the altar are two pillars of red jasper, twelve feet high without the pedestals which are of *verde antico*. Near the latter is a monument erected by cardinal Cantelmo to pope Innocent XII, whilst living, with an inscription full of the grossest flattery.

Not far from this is the fine tomb of cardinal Alphonso Caraffa, who died in the year 1561, and opposite to it that of cardinal Cefvaldi.

On the high altar-piece is the assumption of the virgin Mary by Pietro Perugino, a painter, who lived in the 15th century, and was Raphael's master.

In the chapel under the high altar, built in 1506, by cardinal Oliverio Caraffa, are some curious works in marble, as festoons, foliages, birds, children, angels, &c. which are by some attributed to Michael Angelo, who also cut the transparent alabaster statue of the noble founder, placed behind the altar. The pavement is inlaid with *verde antico*, jasper, *giallo antico*, and porphyry. The remains of St. Januarius have been removed from the church dedicated to that saint without the walls, to this subterraneous chapel, where they are still kept. The present emperor offered at his shrine twelve silver eagles: in the crowns on the heads of these eagles twelve lamps are continually burning, and one hundred *scudi* a year are appropriated for supplying them with oil. Here is also a fine Madonna with her divine infant painted on wood by the cavalier Massa. In a side chapel are the portraits of several of the Caraffa family, who were eminent benefactors to this church; and likewise a very curious wooden crucifix. In the church is a font made in 1621, which, as it cost eleven thousand five hundred *scudi*, may be supposed to be something extraordinary. The pedestal is of porphyry, and the basin of touch-stone. On the right hand near the high altar is another beautiful altar of Florentine work; and its tabernacle is set with the finest gems. Not far from this is the monument of Innocent IV. who honoured the cardinal with the red hat; likewise that of the  
 unfortunate

Chapel under the high altar.

unfortunate king Andrea, who was strangled by the contrivance of his queen Joanna, as the epitaph specifies.

*Andreae, Caroli Uberti Pannoniae Regis F. Neapolitanorum Regis; Joannae uxoris dolo & laqueo necato: ne Regis corpus infepultum, sepultumve facinus posteris remaneret, Franciscus Berardi F. Capycius sepulcrum, titulum nomenque P. mortuo annor. XIX. 1345. XIV. KL. Octob.*

‘ That the body of Andrew king of Naples, the son of  
 ‘ Charles Hubert king of Hungary, who was strangled by  
 ‘ the intrigues of his queen Joanna, might not be unburied,  
 ‘ and that her guilt might not be buried in oblivion, Francis  
 ‘ Capycio, &c. erected this monument and inscription.  
 ‘ At the time of this horrid murder, which was on the 18th  
 ‘ of September, 1345, this unhappy prince was but nineteen  
 ‘ years of age.’

Not far from this monument is a most beautiful white marble basso-relievo of John the Baptist.

Fine chapel.

The most remarkable thing in this cathedral is the chapel on the right hand at entering the church, called *il Tesoro*, the architecture of which is extremely beautiful. In it are the statues of St. Peter and St. Paul, finely executed by Finelli, and two pillars of black marble most beautifully spotted; the door is of brass, curiously wrought with festoons and foliages, which cost thirty-six thousand *scudi*. The chapel is of a round figure, and contains seven altars of the finest marble, and forty-two pillars of Broccatello. Round the upper part of the wall stand twenty-one large bronze images of saints, each valued at four thousand *scudi*; and under them are sixty silver busts of so many saints. Most of these bronzes are by Finelli. The cupola was painted by Lanfranco, Domenichini, and Permezziano; but these noble pieces have very much suffered by earthquakes that damaged the cupola. Behind the high altar, which is detached from the wall and entirely of red porphyry, is the shrine with silver doors, where are kept St. Januarius's head, and two crystal phials containing some of that saint's blood, said to have been gathered up by a woman at the time of his martyrdom. Besides the three stated times in the year for exposing these reliques to the public view, the like is done with the deepest humiliations, on account of famine, pestilence, earthquakes, or any public calamity which is supposed to require

St. Januarius's head and blood.

quire St. Januarius's interposition. The pretended liquefaction of the coagulated blood in the phials when placed near the head is known to all the world. This farce is acted the first Sunday in May, and on the success or failure of this miracle the prosperity or calamity of the succeeding year is supposed to depend. As the former occasions great public rejoicings, so if the blood remains coagulated recourse is had to processions, public flagellations, &c. that the impending dangers may be averted.

Liquefaction  
of the blood.

The substance in the phial is of a brownish red, and looks like balsam of Peru, which may be very easily liquefied. On the day when this miracle is to be exhibited, the phial containing the blood stands surrounded with a great number of lights: it is about three inches long, and is applied to the mouths and foreheads of an innumerable multitude of people, who throng to partake of such a blessing: the priest all the while turning it every way, so that by the continual agitation, the warmth of his hand, the heat from the lights, the effluvia from such crowds, the sultriness of the weather, &c. it is not unreasonable to suppose a condensed fluid may be gradually restored to its liquidity. At last, however, the priests cry out, *Il miracolo e fatto.* 'The miracle is done;' which is immediately answered by a *Te Deum* amidst the acclamations of the people and a discharge of cannon\*. But this miracle is not peculiar to St. Januarius's blood; that of St. John the Baptist, St. Stephen, St. Pantaleon, St. Vitus, and St. Patricia, exhibiting the like spectacle in other churches at Naples, where such reliques are kept, and generally on the days dedicated to those saints. Over the entrance within the old vestry formerly belonging to the Capella del Tesoro is a bust of St. Januarius of touch-stone, with two small phials full of a red liquor standing before it. The silver images, chandeliers, lamps, altar-coverings, &c. with which the new chapel is crowded, are valued at a hundred thousand *scudi*.

\* In 1733, Mr. Neuman a celebrated chemist at Berlin invented a method by which the liquefaction of blood so much boasted of with regard to Januarius is easily and at any time imitated; and it is to be hoped, that he will lay it open to the world. Dr. Cassebon, professor of physic at Hall, is said to be possessed of a like secret. Besides, it bears very hard upon the Austrian party here, that, at the late unjust irruption of the Spaniards into the kingdom of Naples, St. Januarius shifted sides, and by the speedy liquefaction of his blood declared for Don Carlos.

Opposite to the Tesoro, is the entrance into St. Restituta's church, which was formerly the cathedral. Many of the pillars of this church are said to be the remains of a temple of Neptune. On the wall is the virgin Mary in mosaic, given out to be the first image, not of Naples only, but of all Italy, to which adoration was paid; but its apparent antiquity, however, little agrees with the opinion of those who place the building of this church so far back as the age of St. Peter and his disciple St. Aspreno, whom they also are pleased to make bishop of Naples.

In the area between the cathedral and the Strada Capuana stands a fine marble obelisk by Cosmo Fonseca, on which is erected a brass statue of St. Januarius by Finelli; with this inscription:

*Divo Januario Patriæ Regniq̄ue  
præsentiſſimo Tutelari  
Grata Neapolis Civ. optimè merito.*

‘ Erected by the city of Naples out of gratitude to St. Januarius, the ever propitious and powerful protector of his native city and the whole kingdom.’

This obelisk is illuminated annually on the 19th of September with a splendor hardly to be conceived; while a numerous band of music play by it, and all the guns in the several forts are fired on the occasion.

Church of  
S. Francesco  
di Paola.

The church of S. Francesco di Paola which faces the viceroy's palace is remarkable for a beautiful pavement, a roof finely gilt and carved, and several marble ornaments, especially at the high altar. The tabernacle is embellished with eight incomparable pillars, two of *lapis lazuli*, and the other six of green jasper. In the middle of this altar is an excellent piece of perspective in enamel. Besides very large pieces of agate, it is profusely enriched with gems, one of which is an intaglio, said not only to be the work of nature without any human skill, but by it designed to represent St. Francis, to whom the church is dedicated. The painting about the altar and of the whole choir is by Luca Giordano. Among its reliques are two small phials full of the virgin Mary's milk, as is pretended, which is dried to a resemblance of white *terræ sigillatæ*, but liquefies on the festivals of the virgin Mary. In the adjoining cloister formerly resided S. Francis de Paola; and to the reputation of his sanctity

Remarkable  
intaglio.

Virgin  
Mary's  
milk.



tity it owes the best part of its present opulence. Among the silver ornaments in the chapel contiguous to the dispensatory, is a statue of St. Michael near three feet high, glittering with jewels, which is valued at twelve thousand ducats. In the dispensatory, not to mention the curiosities in coral and gems, and the water-works, a person cannot forbear being extremely pleased with the elegance and most judicious oeconomy of it. Some continue to call this church by its ancient name of S. Luigi detto di Palazzo.

St. Gaëtano's church is entirely new and worth seeing, S. Gaëtano both for its architecture and marble ornaments. The vestments are shewn here which cardinal Orfini, afterwards Benedict XIII, had on at the time of his providential deliverance in an earthquake.

S. Gennaro extra mœnia is also called *ad fores*, and *ad corpus*, the body of St. Januarius having been first interred there. The church formerly belonged to the Benedictines, but at present to an adjoining hospital. On an eminence to the right of this church stands St. Severus's chapel, and near it is the entrance into St. Gennaro's catacombs; of the four Catacombs, hitherto discovered in Naples these are both of the greatest extent and kept in the best order. The vulgar opinion that these subterraneous vaults were the work of the primitive Christians, and served them as retreats in times of persecution, is entirely confuted by taking a view of the Neapolitan catacombs; which are hewn out of a solid rock, and could not have been accomplished clandestinely, or without immense charges; and consequently could never be the work of the Christians either of Rome or Naples during the superiority of the pagans. The sandy soil at Rome, perhaps, would not admit of making the subterraneous galleries wider; but here, where the work was carried on through a solid rock, the galleries or passages are lofty, and generally arched, and so broad, that six persons may walk in them a-breast. That the Romans buried their dead long before the establishment of Christianity is out of dispute; besides, the Christians wanted no such spacious repositories for their dead. The bodies in these catacombs were deposited in cavities on both sides of the vaults, four or five one upon another; and the cavity, when full, was closed up with a marble slab, or with tiles: but as most of these are taken away, the pagan monumental inscriptions do not occur so frequently here as in the catacombs at Rome, where many of these cavities still remain closed up. The pretended bones of the primitive Christians,

possibly to enhance the respect paid to them, or to attract curiosity, have been removed into churches and consecrated vaults; but the bones now to be seen here lying in heaps are chiefly the remains of those who were swept away by the terrible pestilence in 1656. Instead of consecrated tapers, as at Rome, the guides here use common flambeaux. At the entrance of the first vault in St. Gennaro's catacombs is to be seen a marble basso-relievo of St. Januarius, in a reclining posture, indicating the spot where he had lain buried some centuries. Behind it is St. Severus's marble seat, close by the grave wherein he was first deposited, and near it this distich:

*Saxum, quod cernis, supplex venerare, viator,  
Hic divi quondam jacuerunt ossa Severi.*

‘ Traveller, devoutly venerate this stone, for St. Severus's remains were formerly interred here.’

At a little distance from this are the tombs of St. Agrippino, Lorenzo, and other saints; and likewise a mosaic altar in a small cavity within the wall. The guides tell us, that in most places there are three galleries over one another. The passages branching out on each side are very narrow; and in many parts, where they are said to extend several Italian miles, are walled up; robberies, &c. having been committed by banditti, who used to lurk in these vaults. Here is one particular vault, or grotto, of such a height, that the roof cannot be discerned by the light of the flambeaux. In another large empty vault, which our guide told us was the cathedral in the primitive times, are three huge pillars, which seem to support an arch hewn out of the rock; and near it is shewn a baptistery, with the mark annexed on the wall near it:



These, with several other paintings and characters, many of which are disfigured by the plaster falling off, though they

they are unquestionably the work of Christians, the Gothic letters, &c. shew them to be of no great antiquity.

S. Giacomo degli Spagnuoli was built by Don Pedro de Toledo, vice-roy of Naples; whose tomb, by Giov. di Nola, is a great ornament to the church, being one of the finest pieces of sculpture in all Naples. S. Giacomo degli Spagnuoli.

The sculpture and inlaid work at the high altar make a very noble appearance. The clock of this church strikes the hours after the French and German method of computation; and indeed in Naples there are more French clocks, as they are called, than in any other city in Italy.

S. Giovanni à Carbonara, so called from the Carbonara family, who were once proprietors of a considerable estate in this part of the city, or from the charcoal said to have been formerly burnt near it, is famous for being the burying-place of Ladislaus king of Naples, Sicily, and Hungary, and lord of Rome, whose military glory was sullied by an inglorious death. For a physician, whose daughter was the king's mistress, being bribed by the Florentines, poisoned him. This poison was administered under colour of a philtre, which the daughter was persuaded to give the king, in order to raise his love to the highest pitch, and to fix it unalterably on her. Some, indeed, give a different account of this affair, affirming that Ladislaus besieging Florence, offered the city very favourable terms, upon delivering up to him the daughter of a physician, the report of whose beauty had inflamed his desires. All private concerns being obliged to give way to the public welfare, the father could not refuse his consent; but by his artful management the concession proved fatal both to the enamoured monarch, and his beautiful mistress, as is related by a Latin historian: *Et ita nova Venus ad maritum suum egrediebatur, cui amore deslagranti cum se permetteret, ex domestico mandato incalcescentes carnes sudariolo perfricat; qua re venenum in utriusque corpus ea penetravit vehementia, ut mox inter mutuos amplexus ambo expirarent.* S. Giovanni à Carbonara.  
Inglorious death of a martial prince.

This unhappy end of Ladislaus, which happened in 1414, little agrees with the title of *divus*, or saint, given him in his epitaph. His monument, though of Gothic architecture, is a grand piece; and his epitaph, in Latin verse, is full of the grossest flattery.

Behind the high altar, which is of a most beautiful white marble, is to be seen the tomb of Caracciolo, the favourite

of king Ladislaus, whose abilities were of singular service to queen Joanna the Second; but, by the wicked instigation of the duchess of Sessa, he was assassinated in his bed on the night of the 25th of August, 1438, as appears by his epitaph.

The chapel  
de Vico.

The chapel of the marquises de Vico, of the Caracciola Rossa family, abounds in most exquisite marble statues and basso-relievo's; those of St. John the Baptist, St. Sebastian, St. Luke, St. Mark, and St. George, are by Pietro di Piata, a Spaniard; the rest by Giov. da Nola; Santa Croce, and Caccavello. In the chapel of the Mirabella family are seven white marble statues, and two lions; all curious pieces. Scipio di Somma, the great favourite of Charles V, has a noble monument in the chapel of that name. In another chapel is an admirable crucifixion, by Vasari; and in the church a statue of St. Monica, in a black habit. The history pieces painted on wood in the vestry, are by Vasari. There is also to be seen the passion of Christ in seven exquisite marble basso-relievo's, which fold up like a screen, and were a part of king Ladislaus's baggage in all his expeditions, and placed on the altar when mass was performed before him\*.

A curious  
passion.

S. Giovanni  
Vangelista  
del Pontano.

The Augustine monastery near S. Giovanni Batt. Carbonara has a fine library, furnished with a great many Latin and Greek manuscripts, which were the gift of cardinal Seripando.

The church di S. Giovanni Vangelista del Pontano derives the last name from its noble founder Giovanni Pontano. On the walls both without and within this church are several moral maxims composed in Latin by Pontano.

Misson has published four epitaphs in this church, composed by Pontano for himself and family, which are all accounted masterpieces both in sentiment and expression. That on his daughter Lucia is as follows:

† *Tumulus Luciae Filiae.*  
*Liquisti patrem in tenebris, mea Lucia, postquam*  
*E luce in tenebras filia rapta mihi es.*  
*Sed neque Tu in tenebras rapta es, quin ipsa tenebras*  
*Liquisti, & medio lucida sole micas.*

*Caelo*

\* Here an account of miracles, &c. is omitted; whoever is desirous of such an entertainment, may consult the Jesuit Silvester Pietrafanta's *Thaumasia*.

† The poet's playing so much on the word *tenebrae*, is, I think, something

*Cœlo te natam aspicio, num Nata parentem  
 Aspicias? an fingit hæc sibi vana Pater?  
 Solamen mortis miseræ, Te, Nata, sepulcrum  
 Hoc tegit, haud cineri sensus inesse potest.  
 Si quæ tamen de Te superat pars, Nata, fatere  
 Felicem quod Te prima juventa rapit.  
 At nos in tenebris viam luctuque trahemus,  
 Hoc pretium Patri, Filia, quod genui.*

*Musæ, Filia, luxerunt Te in obitu, at lapide in hoc luget Te  
 Pater tuus, quem liquisti in squalore, cruciatu, gemitu; heu!  
 Filia, quod nec morienti Pater adfui, qui mortis cordolium tibi  
 demerem; nec sorores ingemiscenti collachrymarentur misellæ; nec  
 Frater singultiens, qui sitiienti ministraret aquulam; nec Mater  
 ipsa, quæ collo implicata, ore animulam acciperet infelicissima;  
 hoc tamen felix, quod haud multos post annos revistit, tecumque  
 nunc cubat. Ast ego felicior, qui brevi cum utrâque edormiscam  
 eodem in conditorio. Vale, Filia. Matri frigescenti cineres in-  
 terim caleface, ut post etiam refocilles meos.*

*Joannes Jovianus Pontanus L. Martiæ Filia dulciss. P. quæ  
 vixit Ann. XIII. Men. VII. D. XII.*

My dearest Lucia, since thou from light was snatched  
 into darkness, to thy father light is become darkness: no,  
 thou art not in the regions of darkness; but being passed  
 from darkness, thou now shinest in the plenitude of light.  
 I behold thee amidst the celestial effulgence: dost thou, dear  
 child, look down on thy father; or is all a pleasing illu-  
 sion? It is some solace that after death thou liest in this  
 tomb-----but, alas, thy dead remains are quite insensible.  
 If any part of thee, once the joy of thy fond parent, sur-  
 vives the grave, let it own thy early death a happiness,  
 whilst a gloomy life of sorrow and grief is my portion; and  
 the only solace I now have is that of having once been thy  
 father.

Thy death, my Lucia, the Muses have bewailed, which  
 on this stone thy wretched father laments, whom thou  
 hast left in anguish, sorrow, and continual sighs and tears.  
 Alas, alas, my child, that thy father was not with thee in

thing puerile. I have omitted the other six epitaphs by Pontanus, (which  
 the author has transcribed) and given this as a specimen.

' thy last moments, to alleviate the pangs of dying ; nor thy  
 ' unhappy sisters to echo back thy dying groans with their  
 ' sighs, nor thy sympathising brother to allay thy thirst with  
 ' a few refreshing drops of cold water ; nor even thy discon-  
 ' solate mother, who, with a fond embrace, would have re-  
 ' ceived thy departing soul with a kiss : who in this, how-  
 ' ever, was happy, that, after few years, she again enjoyed  
 ' the sight of thee, and now lies in the same grave ; but  
 ' greater still will be my happiness, who shortly shall sleep  
 ' with you both, and the same repository shall hold us all  
 ' three. Adieu, my child ! cherish thy mother's cold ashes,  
 ' and hereafter perform the same kind office to those of thy  
 ' affectionate father.'

S. Giovanni  
 Maggiore.

The church of S. Giovanni Maggiore is supposed to have  
 been originally a temple built by the emperor Adrian, in ho-  
 nour of his favourite Antinous ; but, by Constantine the  
 Great and his mother Helena, consecrated to John the Bap-  
 tist. They who derive the name *Parthenope*, which the  
 city bore antecedently to that of Naples, from Parthenope,  
 a Thessalian princess, affirm that her tomb is still to be seen  
 in this church, being brought hither from some other  
 place ; but the following characters were all I could perceive  
 on it :

From

† OMNIGENVREX ATTOR



IAN

SIS

PARTENOPEM TEGE FAVSTE

From the word  
**EGE** or **TEGE**  
 in the last line, this inscription is supposed to be an epitaph; but I question whether, in such compositions, the last word *Favste* was ever used. Besides, the favourers of the above-mentioned opinion must presuppose the middle line, whether St. John or St. Januarius be meant, to have been done by modern Christians; but that the other two lines are a Lombard or Gothic composition, or of earlier date, without any difference of characters. That this fabulous opinion is exploded in Naples itself, appears from an inscription on the wall under the stone above described, which was put up by the Jesuits in 1689 to undeceive the credulous.

The church of S. Giovanni Pappacodi derives its last name S. Giovanni Pappacodi. from the founder, who being too hastily buried whilst in an apoplectic fit, came to life again: for a relation of his, upon advice of his friend's death, coming post to town, ordered the coffin to be opened \* three days after he was buried, and

\* Such over-hasty interments, as we learn from Pliny, *Hist. Nat.* l. xxvi. c. 3, were not uncommon among the ancients. Was it not the deplorable

and found that the deceased had bruised himself by struggling, and altered the posture in which he had been laid in the coffin.

Here also lie two excellent bishops of the same family; one of which declined the offer of the purple, and the other distinguished himself by his extraordinary diffusive charity. Their epitaphs are as follow :

*Sigismundo Pappacudæ Franc. F. Tropejenſium Præſuli, Viri Opt. & Jurisconſulto, qui cum in cœtum Cardinalium fuiſſet a Clemente VII. adſcitus, maluit in patria Epiſcopus vivere. Hæredes poſ. vixit ann. LXXX. M. VI. D. X. Obiit 1536.*

‘ To Sigismund, son of Francis Pappacodi, bishop of  
 ‘ Tropea, who to his noble endowments added a consum-  
 ‘ mate knowledge of the law, and, being nominated cardinal  
 ‘ by Clement VII, rather chose to remain a bishop in his  
 ‘ own country, this monument is erected by his heirs. He  
 ‘ lived fourscore years, six months, and ten days, and died  
 ‘ in the year 1536.’

*Angelo Pappacudæ Franc. Fil. Martoranenſi Epiſcopo, viro ornatiff. qui in non magnis opibus magnum exercens animum, nulla magis in re, quam in aliorum levanda inopia ſuis bonis uſus eſt. Hæredes B. M. Deceſſit ex mortalibus Ann. nat. LXVI. ab ortu mundi redivivi 1537.*

‘ To Angelo, the son of Francis Pappacodi, bishop of  
 ‘ Martorano, a person of great virtues and endowments,  
 ‘ whose beneficent soul employed the best part of his mode-  
 ‘ rate income in relieving the indigent, this monument was  
 ‘ erected by his heirs. He departed this life in the sixty-  
 ‘ sixth year of his age, and in the year of the Christian  
 ‘ Æra 1537.’

The front of the church abounds with Gothic ornaments.

deplorable misfortune of Joh. Duns Scotus, distinguished by the appellation of *Doctor subtilis*, to be too soon put into the ground? Was not a person laid on the funeral pile soon restored to life by Asclepiades the physician? And who has not heard of the Norman lord, Louis de Cirille, who was more celebrated for having been buried three times, than for any heroic achievements? It is matter of great concern that real narratives of this kind should be obscured and brought into disrepute by other absurd fictions.



In the church di S. Giuseppe, belonging to the Jesuits, S. Giuseppe de' Gesuiti, are four Corinthian pillars, of a beautiful grey marble, which, though sixty *palmi* in height, and nine in circumference, are each of one block. Formerly, in the Tribuna hung a large picture of St. Joseph with the child Jesus in his arms, and a group of angels, by Francesco di Maria, a Neapolitan; but this is removed into the vestry, and its place supplied by one which far surpasses it, of our Saviour when an infant, and his parents, by Amato. On the right-hand of the vestry is a grand altar-piece, which is glazed and covered with a curtain, representing St. Xavier in a very devout posture, by Luca Giordano; who also painted the other pieces in the chapel to which this superb altar belongs. Opposite to it is another altar-piece, likewise glazed, &c. painted by de Mattheis, exhibiting the virgin Mary and her divine infant; and, were it not for the incomparable beauty of the former, a connoisseur should not omit seeing this church. The pulpit is of marble, finely inlaid with precious stones.

The church di S. Lorenzo de' Padri Minori has a lofty S. Loren arches roof, and on its high altar the statues of St. Francis, de' Padri St. Antony, and St. Laurence, finely executed by Giov. da Minori. Nola. The three basso-relievo's under them, and the virgin Mary amidst four angels over these three statues, are by other artists, whose names are not known. On one side of the altar is the chapel of S. Antonio di Padua, built from a design of Cosmo Fanfago, which is worth seeing; but it is far exceeded by the chapel of the Rosary, in which are two pillars of *verde-antico*, and an altar of inlaid work of *lapis-lazuli*, topaz, agate, jasper, and other gems. At the sides of the chapel, on their respective monuments, stand the statues of its founders Camillo Cacace and his wife. These statues, according to the usual phrase, want only speech, and are the work of Bolgi da Carrara, a Roman.

In another chapel, from its foundress queen Margareta V. consort to Charles III, called la Reina, lies Charles duke of Durazzo, beheaded in 1347, by Lewis king of Hungary, to revenge the death of his brother Andrew, who was strangled. Also Robert of Artois, with his wife Joanna dutchess of Durazzo (both poisoned by queen Margaret) together with a daughter of Charles III. Catharine a daughter of the emperor Albert I. and married to Charles duke of Calabria, and Lewis a son of Robert king of Naples, lie here.

First painting in oil colours.

In the vestry is shewn a picture of St. Jerom, as the first piece painted in oil colours, being the work of Cola Antonio de Fiore, in 1436.

The invention of oil colours, of which the Neapolitans claim the honour, is more justly attributed to John of Bruges, otherwise Van Eyck, a Fleming, who was both a chymist and painter; he was born in 1370, and died in 1441, at the age of seventy-one. The epocha of this noble invention was the beginning of the fifteenth century, about the year 1410, though Malvasia of Bologna, in order to attribute the honour of this invention to his countrymen, mentions some paintings in oil colours of a prior date, with the year and the painter's name annexed. However, a small difference in time is of no great importance, since it is certain that no other method but painting *à fresco*, as it is called by the Italians, was known before the fifteenth century.

In a subterraneous chapel under the choir, the coronation of Robert, by his brother St. Lewis, is painted in colours by Simon of Cremona, who lived about the year 1353; and in the cloister of the convent is a tomb embellished with admirable basso-relievo's.

Liberal free-gifts.

In the refectory of this convent is a fine geographical piece of the twelve provinces of the kingdom of Naples, by the famous Sicilian painter Luigi Roderico, being a present to this convent from the count d'Olivares, when viceroy. Here the states of the kingdom annually meet to deliberate on the customary free-gift made to their sovereign, which has often exceeded a million and a half of *scudi*, or crowns.

S. Maria Annunziata.  
Its riches.

S. Maria Annunziata is one of the finest churches in Naples; for the eye every-where meets with noble paintings, statues, monuments, basso-relievo's, &c. The gilding only of the high altar, and the chapel belonging to it, cost twenty-three thousand crowns; and the other ornaments, enriched with *lapis-lazuli*, cornelian, jasper, agate, and a profusion of other gems, eighteen thousand ducats more. In these computations, and in common discourse at Naples, a ducat is equal to ten *carlini* \*. The plate in the vestry of this church a few years since weighed above twenty-one thousand marks. In the Tesoro is an admirable tomb of Alphonso Sancio de Luna, who died in 1564. To the left of the high altar when facing it, stands the statue of a lady, holding

\* Three shillings and four-pence sterling.

a death's head in her hand, with her eyes fixed on it; and underneath is an encomium on her virtue and beauty.

Near the altar is the following epitaph on queen Joanna II.

*JOANNÆ II. Hungariæ, Hierufalem, Siciliæ, Dalmatiæ, Croatia, Ramia\*, Serviæ, Galatiæ, Lodomeriæ, Comaniæ, Bulgariæque Reginæ, Provinciæ & Folcalquerii ac Pedemontis Comitiffæ, Anno Domini M.CCCC.XXXV. die II. Mensis Febr.*

*Regiis offibus & memoriæ, fepulchrum, quod ipfa moriens humi delegerat, inanes in funere pompas exofa, Reginæ pietatem fecuti, & meritorum non immemores Oeconomi reftituendum & exornandum curaverunt, magnificentius pofituri, fi licuiffet. Anno Domini M.DC.VI. Mens. Maji.*

‘ To the memory of Joanna II. queen of Hungary, Jerufalem, Sicily, Dalmatia, Croatia, Ramia, Servia, Galatia, Lodomeria, Comania, Bulgaria; countefs of Provence, Folcalquier, and Piedmont; this monument was erected the 2d day of February, 1435.

‘ This plain tomb, chosen by herself preferably to all the vain pomp of obsequies, the magiftrates have, in conformity to her majefty’s humble piety, and in regard to her merits, thus repaired without ornaments: and, had splendor and magnificence been permitted, they fhould not have been wanting. 1606.’

Near the church-door is a little ftatue, holding out a label, with thefe words:

*Puriffimum Virginis templum  
caftè memento ingredi.*

‘ As thou art entering the pure temple of the Virgin, let thy thoughts be pure and chafte.’

The hospital called la Casa Santa, belonging to this church, was once the beft endowed in the whole world; for its annual income in lands, tythes, imposts, endowments, interest of money, &c. amounted to two hundred thousand

La Casa  
Santa.  
Its wealth.

\* Miſſon and others have it *Rome*, but erroneouſly, as is evident from the titles of the ancient kings of Hungary.

ducats,

ducats, or, as some compute it, to a million of *scudi* \*. On the other hand, the annual expences for the sick, poor, foundlings, and other charitable uses, were no less; so that the following lines over the main entrance say no more than what is strictly true :

*Lac pueris, Dotem innuptis, Velumque pudicis,  
Datque medelam ægris hæc opulenta domus.  
Hinc meritò sacra est illi, quæ nupta, pudica,  
Et lactans ; orbis vera medela fuit.*

‘ This wealthy house gives milk to babes, a portion to  
‘ maids, a veil to nuns, and medicines to the sick ; and is  
‘ therefore justly dedicated to her who was a mother and gave  
‘ suck, and yet was a pure Virgin, and brought redemption  
‘ to heal the world.’

The children brought up here are generally about two thousand five hundred in number ; it being no uncommon thing in one night for twenty infants to be put into the wheel or machine which stands open both day and night for the reception of them, and eight wet-nurses attend every day. The boys are brought up to handicraft trades, and some even to the church ; they being, notwithstanding the uncertainty of their legitimacy, by a bull of pope Nicholas IV, declared capable of holy orders. The girls, as they grow up, according to their capacities or inclinations, do the necessary work of the hospital, are employed in the care and instruction of the children, entered into a convent, or married with a portion of a hundred or two hundred ducats ; and this last article has formerly amounted to ten thousand ducats *per annum*, whilst that of the foundlings was seldom less than fifteen thousand. The young women married from this house, in case they are left widows in necessitous circumstances, or forsaken by their husbands ; or if the marriage, without any fault of theirs, proves unfortunate ; are intitled to a re-admission, and have a particular apartment allowed them, being distinguished by the name of *Ritornate*. The annual amount of the dowries to other women with which this house is charged by several ancient legacies and foundations, was at least eighteen thousand ducats ; there being not a few noble families whose daughters at their marriage

\* About 240,000 l. sterling.

received two or three thousand dollars from this hospital. The physicians, surgeons, apothecaries, servants &c. stood the house annually in fourteen thousand ducats. The dispensary belonging to it is extremely well worth seeing. To the Casa Santa belong four other hospitals, one of which is at Puzzuolo, whither, as also to Tritoli, great numbers of patients, about three hundred at a time, are sent thrice every summer to the warm baths and sudatories, and there provided with food, lodging, and necessary attendance; their stay at these baths is limited to seven days.

Such was the state of this hospital at the beginning of this century, when it proved bankrupt for above five millions of ducats; upon which its total ruin was apprehended. The affair, which for a long time had lain concealed like fire hidden under the ashes, in the year 1701 began to discover itself, and was at length brought before an imperial commission: which, till a total discharge of the debts, assigned over to the creditors so much of its income as to reserve only forty-two thousand ducats a year for the support of the hospital, the church, and the convent. This has reduced the girls portions from two hundred ducats to fifty, and the other expences have suffered a proportional diminution; even a great part of the silver ornaments of the church (which still does not want for splendor) has been disposed of, in order the sooner to emerge from these difficulties; which however must be a work of time.

S. Maria del Carmine, from a small chapel, is become a magnificent church; the empress Elizabeth, mother to the unfortunate Conradine, having expended on it all the wealth which she had brought for the ransom of her son then a prisoner at Naples.

Conradine duke of Swabia and Frederick of the house of Austria (in the inscription erroneously stiled Federico d'Asburg or Habsburg) lie on the right, near the entrance of the church, behind an altar; and on the wall are these words:

*Qui giacciono Corradino di Stouffen, figlio dell' Imperatrice Margarita & di Corrado Rè di Napoli, ultimo de' Duchi dell' Imperial Casa di Suevia, & Federico d'Asburg ultimo de' Duchi d'Austria, anno MCCLXIX.*

Here lie Conradine of Stouffen son of the empress Margaret and of Conrade king of Naples, the last of the dukes  
of

‘ of the imperial house of Swabia ; and Frederick d’Asburg  
 ‘ the last of the dukes of Austria, 1269.’

The name Margaret, by which Conradine’s mother is here called, is a proof that this inscription has been since set up by monks unacquainted with the genealogy of these two illustrious persons : for the right name of Conradine’s mother, who was a daughter of Otho the Great duke of Bavaria and count Palatine of the Rhine, was unquestionably Elizabeth. Her second husband was Maynhard the third count of Tirol ; and she died in the year 1269. Not far from the great door of the church is a round cavity with an inscription, signifying that this was the place where a large cannon-ball, at the siege of the city, in 1439, by king Alphonso of Aragon, pierced through the cupola of the church, and carried away the crown of thorns from a crucifix ; and it is added, that the head of the image would have gone with it, had not the crucifix, as the tradition goes, bowed its head, and thus avoided the blow. The ball still hangs by a chain before the high altar, and the crucifix is exposed to public view on the third day of the Christmas holidays, and every Friday in the month of March. In this story the question is, which carries most wonder with it, the fortunate prudence and foresight of this wooden image, or its fear and inability to save its crown and avoid such danger, otherwise than by stooping ?

Crucifix  
 bows its  
 head to a-  
 void a can-  
 non-ball.

Here also, as appears from several inscriptions, are interred the bowels of a great many vice-roys ; among which are Carpi and Gallas, the bodies standing in their respective coffins against the vestry-wall. The roof of this church is finely decorated ; and in the cloister of the convent is to be seen the life of the prophet Elijah, painted *in fresco* by Balducci. Here also is the statue of the above-mentioned empress, improperly called Margaret, with this inscription :

*Margarita*

*Margaritæ Augustæ,  
 Quæ Conradino Filio & Friderico Nepoti captivis  
 Opitulatum opibus onusta Neapolim festinârat,  
 Cum Capite plexos reperisset,*

*Virili quidem animo non lachrymas pro illis,  
 Sed profusissima munera ad hoc templum exornandum profundens,  
 Ad aram hic maximam humanos curavit,*

*Familia Carmelitana ingentibus ab ea divitiis donata  
 Tam piæ benemeritæ semper ærunnam ploratura  
 Ac cœlestem pro tantis principibus Imperatricem Oratura*

P.

Anno Dom MCCLXIX.

‘ In remembrance of Margaret Augusta, who came to  
 ‘ Naples with immense riches, to redeem her son Conrade  
 ‘ and her nephew Frederick from captivity ; and finding they  
 ‘ had been beheaded, her exalted soul, above shedding tears,  
 ‘ poured forth immense donations for the embellishment of  
 ‘ this church ; in return for such munificence the Carmelite  
 ‘ monks caused the two princes to be buried at the high altar ;  
 ‘ and as they shall ever lament the loss sustained by their ge-  
 ‘ nerous benefactress, so shall they never cease to offer  
 ‘ prayers to the heavenly empress in behalf of the two vir-  
 ‘ tuous unfortunate princes. 1269.’

That the Carmelites owe their establishment here to the empress Elizabeth’s liberality, is shewn by Riccobaldi of Ferrara, in *Historia Imperatorum*, p. 1181 ; and it will be difficult to prove, that this order made any figure in Europe before the thirteenth century. But father Hardouin the Jesuit far overshot the mark in asserting (*in Antiquis Numismatibus Regum Francor.* p. 645.) that the Carmelites were not in being before the year 1300. It is strange, that a person of his orthodoxy should decry the supposed origin of these monks who pretend to deprive it from mount Carmel and the prophet Elijah ; especially as his implicit devotion to the papal chair and its infallibility has led him into the most ridiculous and unwarrantable positions in support of it. Pope Innocent XII, on occasion of the disputes concerning the first institution of the Carmelite order, issued a mandate enjoining perpetual silence to both sides ; which certainly according to the tenets of his church ought to have been a rule of conduct to father Hardouin, had he not construed this proceeding

Origin of the  
 Carmelite  
 order.

ing

ing of the pope to be an indication, that both opinions seem'd to him of equal weight. But from this time no devout Roman catholic will presume to combat the absurd opinion of the Carmelite order's being instituted by Elijah, as pope Benedict XIII. has now determined the affair in favour of that order.

Place where  
Maffaniello  
was killed.

In the above-mentioned cloister they also shew the place where Tomaso Aniello, commonly called Maffaniello, the famous usurper, was shot in the year 1647; and the area which was as it were the theatre on which he acted his mock reign of eighteen days, is near this church, and at present a market for meat and vegetables. It is a pity that a grand area which might be so great an ornament to the city should be taken up with sheds for shops, &c. Almost in the centre of this market stands the Capella della Croce, on the spot where the two above-mentioned princes, Conradine and Frederick, were beheaded and buried, till the empress Elizabeth caused their bodies to be removed to St. Maria del Carmine. According to Parrino, Sarnelli, Miffon, &c. the porphyry pillar above the altar has this distich inscribed on it:

*Asturis ungue Leo pullum rapiens Aquilinum,  
Hic deplumavit acephalumque dedit.*

‘ The Asturian lion seizing a young eagle, plucked off his feathers, and left him a headless trunk.’

But this also is manifestly false, the letters on that pillar indicating only the maker's name; and these words, *Hoc opus - - Neapolitanus* are above all others distinctly legible. On the wall is an old piece of painting *in fresco* of the cruel execution of prince Conradine, &c. in which is a figure, with a hatchet lifted up, standing behind the judge, who sits on a chair of state pronouncing sentence on the princes; possibly alluding to what has been intimated by some historians, that Robert, earl of Flanders, from a detestation of such injustice immediately slew the judge who had pronounced the sentence. Riccobaldi of Ferrara, in his *Historia Imperatorum*, relates, that Conradine was playing at chess when the sentence was notified to him; and that some time (*modicum temporis*) was allowed him to prepare for his end. Some are for exculpating pope Clement IV, for having advised Charles of Anjou to put Conradine to death, by this laconic way



way of reasoning, 'The life of Conradine is the death of Charles, the death of Conradine the life of Charles,' and affirm that pope died before the execution of the prince. But could it be shewn, that Clement IV. was actually dead before the execution, he might nevertheless have given such villainous and bloody advice immediately upon the imprisonment of Conradine, who, a few days after the loss of the battle on the 23d of August, fell into his enemies hands: and such an instigation is laid to the pope's charge by so many impartial writers, that, without the most solid proofs, it cannot with candour be questioned\*.

The above-mentioned Carmelite church is by no means to be confounded with another called Madre di Dio, delli Scalzi Carmelitani, which for its stupendous altar, far surpassing any in all Naples, and valued at a hundred thousand *scudi*, deserves particular notice. There is scarce any gem to be named which is not to be seen there. On the fore part of it is a perspective view of a palace or temple with statues of gold and basso-relievo's placed alternately before it. The tabernacle is equally superb, with a flower-piece of *pietrè commesse*, made] at Florence, in the centre. The ten green and white pillars of jasper are very great ornaments to it. Every part abounds with *lapis-lazuli*, which in some places is the ground in, which other gems are inserted. The candlesticks, and all other ornaments of the altar, are likewise of inlaid gems set in gilt brass, as are also even the doors which open on each side into the choir.

On one of these doors is a reddish brown agate with white veins; so exactly representing the situation and plan of the city of Mantua, that the late duke of Mantua offered thirty thousand crowns for it. This brings to my mind the agate in the imperial museum at Vienna, on which is a natural representation of the city of Buda. Of king Pyrrhus's agate, on which Apollo and the nine muses were very plainly discernible, I shall speak on another occasion. Indeed, the infinite variety of stains and shades on agate and marble may well be supposed sometimes to form a faint resemblance of the works of nature or of art. But I return to the high altar of the Carmelites church, designed by Dionysio Lazari, and

\* Smemonta and Spondanus are the historians of the greatest note who have undertaken to vindicate the pope; but of their impartiality Struv gives no advantageous idea, terming them, in his history of the German empire, (c. 21. §. 8.) 'court sycophants.'

executed by some Germans and Flemings. The pavement and the balustrade before it are of the most beautiful marble, and as beautifully inlaid. Behind the altar are three large pictures very well worth seeing; one by Paolo di Matteis, representing the virgin Mary investing the devout Simon Stoc with the habit of the order. The other two, by a brother of the convent, called Lucas, are the adoration of the wise men of the East, and the shepherds, at the manger. On the right-hand in returning from the high altar is a very large painting of the battle of the White Mountain near Prague, by Giacomo del Pò, in which he has taken care not to omit father Domenico with his crucifix, mounted on a fiery steed. The memorable actions of the most eminent Carmelite monks are written on golden letters on large scrolls of paper which are hung up against the church wall. In the fine chapel of S. Terefa, a silver statue of that saint, six *palmi* in height, stands on the altar, with the ridiculous ornament of the golden fleece about the neck. The convent to which this church belongs is a fine structure; and its dispensary well worth seeing for its complete order and contrivance, and the elegance of the gally-pots and vessels, which are all of fine porcelain.

S. Terefa  
with the  
golden  
fleece.

S. Maria  
della Con-  
cordia.

In the church of S. Maria della Concordia is interred Gaspar Benemerini, once king of Fez, who afterwards renounced Mahometism; he lived to the age of a hundred years, and died in 1641. All the inscription on his tombstone is,

*Sepulchrum hoc Gasparis Benemerini Infantis de Fez, & ejus  
familia de Benemerino.*

‘ This is the burying-place of Gaspar Benemerini prince  
of Fez, and of his family the Benemerini.’

Round his arms, which are the moon, a star, a sword,  
and a castle, are these words:

*Laus Tibi Jesu! & Virgo Mater, quod de pagano Rege me  
Christianum fecisti.*

‘ Praise be to thee, O Jesus, and thou virgin mother, by  
whom, of a pagan king, I was made a Christian.’

In the banner hanging near it are the letters, *R. F.* [*Rex Fessanus,*] and under the banner a heart with these letters in it *BV R* and on the wall is the following epitaph :

*D. O. M.*

*B. M. V.*

*Gaspar ex Serenissima Benemerina familia, vigesimus secundus in Africa Rex, dum contra Tyrannos à Catholico Rege arma rogat auxiliaria, liber effectus à Tyrannide Machometi, cujus impiam cum lacte hauserat legem, in Catholicam adscribitur; Numidiam proinde exosus pro Philippo III. Hispaniarum Monarcha, pro Rudolpho Casare, quibus carus, præclarè in hæreticos apud Belgas Pannonosque sæviit armatus. Sub Urbano VIII. Eques Commendator Inimaculatæ Conceptionis Deiparæ creatur, & Christianis, Heroicis, Regiisque virtutibus ad immortalitatem anhelans, centenarius hic mortale reliquit, & perpetuum censum cum penso quater in hebdomade incruentum Missæ sacrificium ad suam offrendi mentem. Anno Domini MDCXLI.*

‘ To God the greatest and  
‘ best of beings.’

‘ To the blessed virgin  
‘ Mary.’

‘ To the memory of Gaspar, of the most noble family of the Benemerini, twenty-second king in Africa, who, whilst he was soliciting succours from the Catholic king against tyrants, was delivered from the tyranny of Mahomet, whose impious law he had sucked in with his milk; and admitted into the Catholic church; afterwards detesting Africa, he distinguished himself in the service of Philip III; king of Spain, and the emperor Rodolph, who both honoured him with particular favours, in the wars against the heretics in the Netherlands and Hungary. Under Urban VIII, he obtained a commandery in the order of the immaculate conception of the mother of God; and, having passed forward towards a blessed immortality in an uniform course of christian, heroic, and royal virtues, in the hundredth year of his age, he put off mortality, and left a perpetual revenue for four unbloody sacrifices of the mass to be performed weekly for the repose of his soul, 1641.’

The family of the Bellimerini, or Benemerini, which had been in possession of the throne of Fez and Morocco above three hundred years, within these two last centuries have seen themselves deprived of their power. Leo Africanus (*lib. iii. c. 38.*) praises the liberality and zeal shewn by them in their prosperity, for the improvement of arts and sciences.

S. Maria di  
Donna  
Reina.

S. Maria di Donna Reina was built by queen Mary, wife of Charles II, king of Naples, who also desired to be buried here; the epitaph on her tomb is modern, and begins *Corpus Mariæ, &c.* Among the best paintings in this church may be reckoned those of our Saviour's feeding five thousand men in the wilderness, and the marriage at Cana, both by Giordano, who has here also most naturally imitated a piece of iron work.

The high altar, on which are two silver statues as big as the life, is now just finished, as are also six masterly marble statues of saints, designed for the nave of the church, each of which cost twelve hundred *scudi*. In this church is a silver *pyx* richly set with rubies and emeralds. Here are also some very fine pieces of painting by Solimene. A large cleft, caused by an earthquake, runs the whole length of the roof of this church; and to the frequency of those concussions it may possibly be owing that so few churches with arched roofs are to be seen in this city.

S. Maria  
Donna Ro-  
mita.

In the church di S. Maria Donna Romita are several fine pieces of painting; particularly the beheading of John the Baptist, near the high altar; and opposite to it Herodias's daughter delivering his head to her mother in a charger. The roof of the church is finely decorated with painting, sculpture, and gilding.

S. Maria  
delle Grazie.

In the church di S. Maria delle Grazie de' Padri Girolamitani are some excellent pieces in painting and sculpture. Among the latter is a most noble basso-relievo in the Giustini chapel, by Giovanni da Nola, representing the virgin Mary, St. John, and Mary Magdalen, lamenting over a dead Christ. On festivals, the high altar is covered with a silver *palliotto*, and other rich ornaments. On each side of it are seen the fine statues of S. Pietro Gambacurta di Pifa and St. Jerom, by Lorenzo Vaccaro. On the right-hand near the altar stands a wooden image of St. Onuphrius naked; but care is taken to lengthen his beard down to his knees. Among the many fine tombs, that of Fabricio Brancaccio is particularly worth seeing.

Under a basso-relievo of the annunciation, I read with some surprize the following verse:

Remarkable  
titles of the  
virgin Mary.

*Nata, Soror, Conjux, eadem Gemitrixque Tonantis.*

‘ Daughter, sister, spouse, and mother of the Thunderer.’

In the vestry are some good paintings *in fresco*; and the pavement is of very beautiful tiles of all colours.

The convent of S. Maria Maddalena delle Spagnuole was founded by Donna Isabella d'Alarcon, marchioness della Valle, for Spanish prostitutes inclined to forsake their debauched life.

Convent of S. Maria Maddalena delle Spagnuole for penitent prostitutes. S. Maria Nuovo.

The cieling of S. Maria Nuova is adorned with such fine paintings and gilding, that it passes for one of the most beautiful churches in Naples. In the chapel of the Madonna della Grazia, the *Pallio* and almost all the ornaments of the altar are of silver. The robe in which the virgin is dressed is almost entirely covered with pearls, diamonds, rubies of a very extraordinary size, and other jewels. In the Capella di Graziano is an *Ecce Homo*, by Giovanni da Nola; it is cut in wood, but the sculpture is inimitable. The Capella del' Beato Giacobbo della Marca is likewise worth observation: in it is a monument erected in honour of Urban VI, who was a Neapolitan; and likewise the tomb of Don Carlo d'Austria, (whose original name was Anida) a son of the king of Tunis, who was converted to Christianity. Without it is the tomb of Pedro Navarro, who rose by his merit through the several ranks, from a private man, to be commander in chief of the Spanish army; but, resenting the delay of the court of Spain to ransom him when taken prisoner, he renounced his natural sovereign, and entered the service of France. He accompanied Lautrec in his unfortunate expedition against Naples, where being again taken prisoner, he endeavoured to avoid the ignominy of being executed as a rebel by putting an end to his life. Others affirm that he was strangled in the night, when he was seventy-five years of age, after having survived that pestilence, which, a few weeks before, had made such dreadful havoc in Lautrec's army. The epitaph of this warlike person is as follows:

Account of Pedro Navarro.

*Offibus & memoriae*

*PETRI NAVARRÆ CANTABRI,*

*Solerti, in expugnandis urbibus arte clarissimi,*

*Gonsalvus Ferdinandus Ludovici Filius,*

*Magni Gonsalvi Nepos, Suevæ Princeps,*

*Ducem Gallorum partes secutum*

*Pio sepulchri munere honestavit,*

*Quum hoc in se habeat præclara virtus,*

*Ut vel in hoste sit admirabilis.*

‘ Sacred to the remains and memory of Pedro Navarro, a Spaniard, excellently skilled in the attack of fortresses and the military art, Gonsalvo Ferdinand, &c. erected this monument, though he had deserted his country, and entered into the French service; for bravery and virtue, though in an enemy, cannot but raise our admiration.’

Opposite to it lies Lautrec himself, with this epitaph:

ODETTO FUXIO LAUTRECCO,  
*Gonsalvus Ferdinandus Ludovici Fil.*  
*Cordub. Magni Gonsalvi Nepos,*  
*Quum ejus ossa, quamvis hostis, in avito sacello,*  
*Ut belli fortuna tulerat,*  
*Sine honore jacere comperisset,*  
*Humanarum miseriarum memor*  
*Gallo Duci Hispanus Princeps P.*

‘ To the memory of Odet Foulx de Lautrec, a French general, Gonsalvo Ferdinand, a Spanish prince, and grandson of the great Gonsalvo of Cordova, hearing that his enemy’s remains, by the fortune of war, lay in an obscure old chapel, and, being sensible of the vicissitudes of human life, erected this tomb.’

As Lautrec died of the pestilence, his body, like that of a common soldier, was buried in the sand; but a Spaniard, prompted by the hopes of a round sum of money for the ransom of it, dug it up, and brought it to Naples; where his avidity, however, was disappointed, the guardians of Lautrec’s children wisely refusing to diminish, in such an unavailing purchase, the little fortune the old general had left behind him. It lay a long time unburied, till, as appears by the epitaph, the duke di Sussa caused a tomb built at his own expence for Lautrec’s remains, which at the same time is a monument of his own generosity and humanity.

Near the high altar lies buried a lady called Johanna, and in her epitaph stiled the daughter of John king of Aragon, and second wife of Ferdinand I, king of Jerusalem and Sicily, who died in 1517.

S. Maria del Parto.

The church of S. Maria del Parto belongs to the suburb Chiaja, in the Mergellina, which is said to be so called from the multitudes of fishes to be seen here emerging out of the

water.

water. Frederic king of Naples bestowed a parcel of lands near this place on Sannazario the poet, who at first had so mean an idea of the gift, that he composed the following lines:

*Scribendi studium mihi, Frederice, dedisti,  
Ingenium ad laudes dum trahis omne tuas;  
Ecce suburbanum rus & nova prædia donas  
Fecisti Vatem, nunc facis Agricolam.*

‘ Great Frederic, by thee I was first made a poet, and to thy praise were all my talents confined; but, by giving me these dirty acres, thou hast reduced me from a poet to turn farmer.’

However, he afterwards became so enamoured with this rural retreat, that he not only built here a most elegant palace, but frequently mentions it in his poems with raptures, as in this passage:

*O’ lieta Piaggia, ò solitaria Valle  
O’ accolto Monticel, che mi difendi  
D’ ardente Sol, con le tue ombrose spalle;  
O’ fresco, e chiaro rivo, che discendi  
Nel verde prato trà fiorite sponde,  
E dolce ad ascoltor mormorio rendi \*, &c.*

‘ O blissful solitude! delicious vale!  
‘ O ever-verdant hill, whose tufted brow  
‘ From noon-tide sun with cool refreshing shade  
‘ Defends me wand’ring o’er the devious plain;  
‘ Where thro’ the verdant mead a crystal stream  
‘ Runs murm’ring, and reflects each beauteous flow’r  
‘ That crowns its banks, cooling the ambient air.’

*Rupis o sacræ Pelagique Custos,  
Villa Nympharum domus, & propinquæ  
Doridis, Regum decus una quondam  
Deliciæque.*

‘ O sweet retreat! the haunt of rural nymphs,  
‘ Who guard the sacred rock and neighb’ring main,

\* Vide Sarnelli Guida de’ forestieri, p. 222.

‘ Once the delight of kings, who in thy shades  
 ‘ Forgot the toils of empire.’

The destruction of this *villa*, with all its rural improvements, by Philibert prince of Orange, general to Charles V, was very near to break Sannazario’s heart \*; and, by way of consolation, he afterwards built on the same spot a church, which he consecrated *al Santissimo parto della Gran Madre di Dio*; ‘ To the most holy parturition of the great mother ‘ of God:’ and also composed three canto’s on the same subject.

Sannazario, or, as he used to stile himself, *Actius Sincerus*, died in the year of Christ 1532, (not in 1530, as his epitaph says) and in the seventy-third of his age. He was buried here in a beautiful tomb of white marble, which is universally allowed to be a master-piece in sculpture. At the top Sannazario’s bust is placed between two winged angels, or Cupids; and in the middle of the monument is an admirable basso-relievo, representing fauns, nymphs, and satyrs singing, and playing on all kinds of instruments. Neptune is also to be seen here; for Sannazario was the first who wrote piscatory and marine eclogues. On each side stand two large statues, one of Apollo, the other of Minerva: but offence having been taken at the introducing of pagan deities into churches, and the removal of these exquisite pieces being apprehended, they were saved by the artifice of making them pass for the images of David and Judith. The whole is the workmanship of Girolamo Santa Croce, a Neapolitan; but, by reason of his untimely death, the finishing hand was put to the statues of Apollo and Minerva, by Poggibonzo of Tuscany, who was a Servite monk in the convent. Under the bust of the poet are these words:

*ACTIVS SINCERVS.*

Above the basso-relievo are these letters:

*D. O. M.*

‘ To God the greatest and best of beings.’

\* On hearing that this prince had lost his life in a battle, he said, with no little joy, *La Vendetta d’Apollo ha fatto Marte.* ‘ Well done, Mars, ‘ thou hast revenged Apollo’s cause.’



And under it the following distich by cardinal Bembo :

*Da sacro cineri flores ; hic ille Maroni \**  
*Sincerus, Musâ proximus, ut tumulo.*  
*Vix Ann. LXXII. Obiit M. D. XXX.*

- ‘ Here rests Sincerus, (strew the sacred place
  - ‘ With flow’rs !) who next in fame to Maro liv’d ;
  - ‘ And, dying, wish’d his ashes might repose
  - ‘ Near that immortal bard, whose muse he lov’d.
- ‡ He lived to the age of seventy-two, and died in the year 1530.’

But the epitaph which he composed for himself was as follows :

*Actius hic situs est. Cineres gaudete sepulti,*  
*Jam vaga post obitus Umbra dolore vacat.*

- ‘ Here Actius lies ; his ashes here enjoy
- ‘ A calm repose, whilst happily enlarg’d,
- ‘ His fleeting spirit’s free from every pain.’

His relations, however, though Actius’s own writings bear sufficient testimony of his religious sentiments, did not think proper that these ambiguous lines should be placed on the tomb of a Christian poet †.

In the above-mentioned church of S. Maria del Parto are S. Maria del Parto. likewise two statues of white marble of St. James the apostle, and St. Nazario the martyr, both by father Poggibonzo. They are far from being despicable pieces ; but greatly inferior to the Apollo and Minerva at Sannazario’s tomb. In the first chapel on the right-hand of the entrance into the church is Michael the archangel, painted by Leonardo di Pistoja. The angel’s face is said to be copied from Don Diomedè Caraffa, bishop of Ariano ; and the female features given to the dragon, which he tramples under foot, by the same cardinal’s direction, in order to display the triumph of his continency over the allurements of female charms, represents a lady who had a passion for him ; and, as her name was Victoria Venosa, the words *Fecit Victoriâ, Allelujah,*

\* Virgil’s grave is shewn in the neighbourhood of this church.

† There is nothing in the sentiment that is inconsistent with Christianity ; but probably it was the Romish doctrine of purgatory that caused this epitaph to be rejected.

are said to allude to it. But the whole affair, if it be true, seems either the result of private revenge for a repulse the cardinal had met with, or of an idle ostentation, rather than any proof of rational piety and real virtue.

Near Michael and the dragon is an old piece of painting, representing the Lord's-supper, where Christ and his disciples are sitting on chairs, otherwise it is no bad piece. The encounter between a cat and a dog under the table would have better become some ludicrous piece, though one cannot help being pleased with the liveliness of the expression. Here are also several good pieces *in fresco*; most of which were done at the expence of a father of this convent, whose liberality hath been honoured with the following inscription:

Lautrec's epitaph.

*Sacram hanc ædem  
Actii Sinceri Sannazarii  
Domicilio, Poësi, Tumulo  
Illustrem  
Elegantibus picturis ac pavimento  
lithostrato  
Pat. Mag. Angelus M. Nappi  
Neapolitanus  
Anno M. DCIC.  
Quod propriis expensis illustriorem  
Reddi curaverit,  
Cæteri hujus Conventus alumni  
Fratri suo bene merenti PP.*

Father Maestro Angelo Maria Nappi, a native of Naples, having in the year 1609, at his own expence, to this church famous for the residence, poetry, and tomb of Actius Sincerus Sannazario, added the embellishments of fine paintings and a variegated marble pavement; the monks of this convent, in acknowledgment of the generosity of their brother, have erected this memorial.

S. Maria di Piedigrotta.

The church of S. Maria di Piedigrotto owes its name to the Paussilypean hole or cave, at the entrance of which it stands.

At the high altar of this church are six admirable pillars of black and white marble.

S. Maria de Sangri.

The church of S. Maria della Pietà de' Sangri wants a proper light; but otherwise makes a fine appearance, abounding

ing in statues and curious monuments belonging to the Sangro family.

At the great altar stand two beautiful pillars of porphyry.

In the church of S. Maria della Sanità, which belongs to the Dominicans, are thirteen small cupola's over so many altars, all finely ornamented with paintings. The eight pillars of the tabernacle on the high altar are of rock crystal, each a foot high, yet cut out of a single piece. It is also enriched with a great number of sapphires, and other precious stones. The pulpit is an exquisite inlaid work of marble and mother-of-pearl. In the vestry are twelve crystal candlesticks, made by Marino Converso, a monk of the convent, who being employed in a work of rock crystal, which was to fill the whole front of the great altar, was, a few years ago, prevented by death. Here also are shewn a crucifix and several pyramids of crystal, and nineteen large silver busts of saints, with their reliques inclosed in them; fourteen silver candlesticks, each above six feet high; a very small casket in the form of an altar, on one side of which is the passion of Christ, of such fine workmanship, that in the bosom of the virgin Mary, which opens with two folding doors, the crucifixion of our Saviour is to be seen within the compass of a silver two-pence; the whole is of wood. In the casket is also kept another representation of Christ's crucifixion on mount Calvary, composed of emeralds and other gems. On an *ostensorium* stands a little silver statue of Noah with a girdle of emeralds, and on his shoulders a model of the ark in gold set with diamonds. Over it is a silver dove, at whose wings hang two ear-rings with two sapphires in each, being the offering of a princess who devoutly took them from her ears, and presented them to this church. On the *ostensorium*, where the consecrated wafer lies, the sun is finely represented with his golden beams, the radiancy of which is heightened by the blaze of diamonds, pearls, and rubies with which they are set. The church and the convent are built on an ascent, so that a great part of the former, and even some pillars are hewn out of the rock. The outside of the roof is flat and paved with small stones. The prospect from thence towards the sea and mount Vesuvio is extremely beautiful. Before the refectory is an orangery in the open air; and the trees are of an uncommon growth and size. When I visited this convent, it was with some pleasure

I saw

I saw a hundred and ninety-six fathers and noviciates supping together with great decency and elegance of behaviour. As it was a fast, the allowance was a slice of bread and three apples. But the superior or provincial and the prior had a larger portion of bread and six apples a-piece. The dispensary belonging to this convent is very large and well contrived: it is also furnished with several elaboratories and some gally-pots, said to be painted by Raphael. The general of the Dominicans has an annual income of eighteen thousand ducats, besides extraordinary presents, which, from the great regard paid him as president of the inquisition, even by cardinals, and the greatest officers of the papal court, must be no inconsiderable addition.

S. Martino.

S. Martino belongs to the Carthusians, and stands in the highest part of the city, except the castle of St. Elmo; whence it may easily be conceived what a glorious prospect they enjoy over the neighbouring islands, the city, the port, the sea-coast, and the country towards Vesuvio and Pausilypo. Though no woman is permitted to enter into this place, a church stands open without the convent for that sex to perform their devotions in. The church which the monks frequent has few equals. The cieling is painted with historical pieces; and in the front of the choir is the crucifixion of Christ, and the twelve apostles, by Lanfranco, who, whilst he was employed by these fathers, had a salary of thirty *scudi* or crowns a-day, and was elegantly entertained at the expence of the convent. The *pietà* over the grand entrance is by the cavalier Massimo, and the twelve prophets painted in oil colours, with the busts of Moses and Elias, by the celebrated Giuseppe di Ribera, commonly called Lo Spagnoletto; who has signalized his skill in this convent by above a hundred pieces. On the cieling of the choir where the monks assemble at mass, Giusepino d'Arpino and Giov. Berardino a Sicilian, have, in conjunction, displayed the delicacy of their pencils. In this choir is also to be seen the celebrated Nativity of Christ by Guido, for which the fathers paid five thousand ducats, and have been more than once offered twelve thousand. But a society which boasts of having, during the life only of one superior, laid out five hundred thousand ducats in paintings, sculptures, and plate, seldom expose their curiosities to sale. Here are also four other master-pieces, all representing the Lord's-supper; one by the above-mentioned Ribera, another by Annibal Caracci,

Famous picture of Rheni.

Profuse expence.

Caracci \*, the third by Paolo Veronese, and the fourth by the cavalier Massimo. The other paintings in the church are also by several eminent masters whom we have already had occasion to mention, viz. Belisario, Fignoli, Giov. Batt. Caracci, the cavalier Calabrese, Domenichino, Vaccaro, Giordano, &c. The pavement is of beautiful figured marble, and the wall of *pietre commesse*. The high altar, though already above a hundred thousand *scudi* have been expended on it, is far from being finished; and, to judge by the model, it will be a work of incomparable beauty and magnificence. The steps near the vestry were designed by the cavalier Cosmo, the painted perspective by the cavalier Viviani, and the figures by the cavalier Massimo. The closets in the vestry are worth seeing for their inlaid work in cane; some representing scriptural histories, others landscapes, &c. Giusepino d'Arpino has painted the crucifixion of Christ on the ceiling; the perspective piece is by Viviani, and Peter's denial of his master by Caravaggio. The arch before the two *tesori*, or treasuries, is finely painted *in fresco* by Massimo, and here a child is particularly admired, so boldly painted as hardly to be distinguished by the eye from a basso-relievo in a raised piece of sculpture. In the *tesoro vecchio* is likewise some excellent inlaid work of wood; and the pavement represents all kinds of figures in marble. The paintings *in fresco* are by Lanfranco, Massimo, and Spadaro; and on the ceiling are several extremely natural imitations of fissures and cracks. The riches shewn in these treasuries are hardly to be described. Among other things here are a globe of *lapis-lazuli* of the bigness of a child's head, an amethyst a span broad and a span and a half in length, and four turquoises on the convex side equal to a walnut; a great number of large silver busts, a silver statue of St. Martin with a ring on one of the fingers of the right-hand set with a ruby of the size of a large hazel-nut, which cannot be surpassed; four pearls and as many topazes of a very uncommon size; a silver statue of the virgin Mary standing on the moon with a dragon at her feet, almost as big as the life; two mother-of-pearl shells, as large as a small dish, most beautifully painted; gold and silver chalices, lamps, candlesticks, flower-pots, and the like, without number. But what particularly deserves notice is a little altar supported by silver pillars,

\* In this piece Christ is represented standing, and the disciples kneeling round him.

with a *pyx* representing the sun resting on one pillar, the beams of which and the pillar are covered with sapphires, rubies, turquoises, and other gems; so that this piece alone cost forty thousand *scudi*. Here is also to be seen Spagnoletto's celebrated *pietà*, for which he received four thousand ducats, but at present valued at ten thousand. Amidst such splendid objects the rotten bones and other reliques kept within glasses with inscriptions shewing to what saint each piece belongs, make but a very scurvy appearance.

The convent has a grand square cloister built under the inspection of the cavalier Cosmo Fonsago; it is adorned with sixty pillars of white Carrara marble: the pavement is of black and white marble disposed in a variety of figures. Within the area of the cloister is a burial-place for the monks, which is seen through a balustrade ornamented with death's heads and other emblems of mortality cut in marble. The number of monks in this convent is only six; and to each of them is assigned an apartment wainscotted with cedar, very well furnished, and adorned with fine paintings; and also a garden with a marble fountain, planted with all kinds of esculent herbs, fruit, and flowers. The prior's apartment is very spacious and magnificent, consisting of several rooms, embellished with a very valuable collection of paintings, designs, and several geographical pieces. Here is a small picture on wood of the crucifixion of our Saviour, highly esteemed, and said to be done by Michael Angelo. The piece is very small, and has nothing remarkable in it; but, contrary to nature, represents our Saviour's head quite upright, instead of being reclined like that of a dying person. This, like that piece at the Borgnese palace at Rome, is said to be done from the life, a person being put to death on the cross for that purpose; and with equal probability. The story of Parrhasius \* putting a person to a death by tortures, that having such an object before him he might the more naturally paint a Prometheus, may possibly have given rise to this groundless charge against Michael Angelo; who was a man of no bad morals, and cannot be supposed to have been guilty of such a piece of barbarity; and, if he had, he would have copied it to greater advantage.

In the apartment of the prior of this convent is a very pretty marble groupe by Cosmo, of the virgin Mary with the child Jesus in her arms, and John the Baptist kissing his feet.

\* *Vide Junium de pictura veterum.*

Our Saviour is represented smiling and laying his hand upon John's head, as if they were playing together; whilst the virgin mother's looks most exquisitely express her sweet complacency at their innocent sportiveness. The library consists of select books, to the value of six thousand ducats; the ceiling is painted *in fresco* by Viviano, Rafaelino, and Spadaro. The convent's dispensary is also well contrived, lofty, and painted *in fresco*; the pavement is of painted tiles, and all the medicines are kept in porcelain vessels. Here is also a beautiful collection of corals; and in the anti-chamber are four white marble busts of the seasons.

The church and convent di Monte Oliveto are endowed with a yearly revenue of ten thousand *scudi*, the donation of a gentleman whose name was Gurello Origlia, as is commemorated in the following inscription:

Church di  
Monte Oli-  
veto.

*D. O. M. Gurello Auriliae Neapol. hujus Regni Logothetæ ac Protonotario, summæ apud Ladislaum Regem, ob fidem eximiam, auctoritatis, adeo septem filios Comites viderit, fortunatissimus, idemque pientissimus, qui Aedes has construxit, patrimonio donato, Ordo Olivetanus Pietatis ergo F. C.*

‘ Sacred to God the greatest and best of beings, and to the memory of Gurello Origlia of Naples, recorder and prothonotary of the kingdom, who for his capacity and fidelity was in such high esteem with king Ladislaus, that his seven sons were created counts, and (his prosperity being equal to his piety) built and endowed this church and convent, the order of Olivetans have in gratitude erected this inscription.’

Alphonso the Second had such an affection for the monks of this convent, that he not only frequently took a repast with them, and sometimes even waited at the second table where the lay-brothers eat; but, among other more substantial marks of his cordial affection, conferred on them the castles of Teverona, Aprano, and Pepona, with their civil and criminal jurisdictions. These benefactions are recorded in the inscriptions in the refectory and on his monument near the high altar.

In the Capella del Conte di Terranuova is a most beautiful marble altar, the work of Benedetto da Majano, an eminent Florentine sculptor of the 15th century. Here also lies Mario Curiale, a youth in great favour with king Alphonso I,

Capella del  
Conte di  
Terranuova,

who

who even honoured him with the following epitaph of his own composition:

Epitaph by  
king Al-  
phonso I.

*Qui fuit Alfonsi quondam pars maxima Regis  
Marius hæc modicâ nunc tumulatur humo.*

‘ Within this narrow tomb lies Marius, who once possessed king Alphonso’s better part.’

In the Origlia chapel is a representation of a dead Christ with seven persons lamenting over the body, some kneeling and others standing, of *terra cotta*, or a kind of plaster, painted in natural colours; it is the work of Moldavino da Modena, an ingenious sculptor, who lived about the middle of the fifteenth century. The assistants represent several eminent men, then living: Nicodemus is personated by Giovanni Pontano, Joseph of Arimathea by Giacomo Sannazario, and two others by Alphonso II, king of Naples, and his son Ferdinand.

On the right-hand near this chapel is an incomparable basso-relievo of the annunciation by the above-mentioned Benedetto di Majano. The countenance of the angel dawns with celestial joy and benevolence, and the virgin’s attitude and looks express a most amiable mixture of serenity, humility, and a modest bashfulness.

In the Tolosa chapel is to be seen an ingenious perspective of *intarsiatura*, or inlaid wood, by Frà Giov. Angelo da Verona Olivetano, who excelled in this branch, and lived in Vasari’s time, that is, about the middle of the sixteenth century.

The basso-relievo representing the nativity of Christ in the duke of Amalfi’s chapel, or, as it is now called, of Piccolomini d’Aragona, is accounted a master-piece in sculpture; and by some attributed to the famous Donatello, and by others to Rosellino of Florence. The latter is, however, universally allowed to have designed and executed the superb monument, in this chapel, of Maria of Aragon, a natural daughter of king Ferdinand, and duchess of Amalfi.

In the same chapel, which is remarkable for its pavement; is also this epitaph:



*Constantia Davala & Beatrix Piccolominea Filia, redditis quæ sunt cæli cælo, & quæ sunt terræ terræ, ut semper uno vivere animo, & sic uno conditumulo voluere. O beatam & mutui amoris constantiam!*

‘ Here in one grave are deposited the remains of Constantia Davala and Beatrice Piccolomini her daughter, who, having rendered to heaven the things which were heaven’s, and to the earth the things that were earth’s, as they had but one soul while living, desired to be united in death. Happy patterns of a constant and mutual affection!’

Each of the before-mentioned chapels has something remarkable, and every-where affords some entertainment to the admirers of painting and sculpture. In the vestry, besides the fine paintings by Vasari, the shrines and closets represent castles, landscapes, and other pieces of perspective, so well executed in wood inlaid, as scarce to be paralleled.

The organ in this church is said to have cost four thousand *scudi*, and is greatly cried up here; but as to this noble instrument, both for makers and performers on it, all nations must yield to Germany.

The convent library owes its foundation to Alphonso II, who also enriched it with some good vellum manuscripts, still in being; of which the principal are, 1. The Bible, in a small folio, written in 1476, by Matthias Moravius, finely illuminated, &c. 2. Another ancient manuscript of the Bible, in two large volumes in folio. 3. St. Bernard’s works. 4. St. Jerom’s epistles, and his commentary on Isaiah. 5. The lives of the saints in two volumes folio. 6. The history of the translations of the bodies of St. Benedict and St. Scholastica, &c. On the front is this inscription:

*Piis ad Dei cultum studiis nè vel hora frustra teratur, Bibliothecæ locus erectus.*

‘ This library was erected for the improvement of religious studies, that not an hour may be mispent, but dedicated to the service of God.’

Nothing can be more delightful than the prospect from the library and the upper story of this convent. It is also

famous for making the best Neapolitan soap, which brings in a very considerable profit to the society.

Monte della  
Pietà.

The revenue of the Sacro Monte della Pietà, which amounts to fifty thousand ducats, is, for the term of two years, lent in sums not exceeding ten ducats, on equivalent pledges, without interest; for many wealthy persons, who either want opportunity, or are not inclined to make purchases, or lend on interest or mortgages, place their fortunes here; partly for security, and partly for the advantage of the poor. The building was designed by the cavalier Fontana, and cost seventy thousand *scudi*. As for the marble statue of *Pietà*, or Charity, erected on the front of the chapel, it is a sufficient commendation of it to say, that it came from the hand of the celebrated Bernini.

S. Paolo  
Maggiore.

S. Paolo Maggiore, by an inscription formerly on the *façade*, which, in 1688, was demolished by an earthquake, appears to have been originally a temple of Castor and Pollux, and built by Julius Tarsus, a freed man of Augustus, and procurator of the sea-coasts about Naples. Of this noble piece of antiquity there are still remaining two pillars, two fine statues, some pedestals, &c. several marble fragments having been used for the pavement of this church. The tradition, that, at the command of St. Peter, the statues of Pollux and Castor fell from the top of this structure, has given rise to the following distichs, which are to be seen on the left-hand of the entrance, near two mutilated statues:

*Audit vel surdus Pollux cum Castore Petrum,  
Nec mora præcipiti marmore uterque ruit.*

‘The deaf statues of Castor and Pollux heard Peter’s voice, and immediately the idolized marble fell down headlong from the top of this edifice.’

And on the right:

*Tyndaridas vox missa ferit, palma integra Petri est;  
Dividit at tecum, Paule, trophæa libens.*

‘With one word Peter vanquishes the martial sons of Tyndarus; but thee, Paul, he willingly admits as his partner in this victory.’

The

The sculpture about the high altar of this church is exquisite, and the tabernacle is of inlaid gems. On the altar of the chapel of the princes di S. Agato is a fine marble statue of the virgin Mary with her divine infant, and two persons in a posture of adoration, who represent Antonio Ferrao and his son Cæsar, both princes of S. Agata.

In the chapel of Santa Maria della Purità are four most beautiful statues of the cardinal virtues, among which Prudence is the best executed.

The walls of S. Gaëtano's chapel are almost entirely covered with votive pieces, and representations of the several parts of the body, which, by the intercession of that saint, have been delivered from pain, or restored to their natural functions. This church abounds in the finest paintings; for those pieces only in the anti-chamber of the vestry are valued at eighteen thousand *scudi*. The most admired among them are Pico della Mirandola, in the character of young Tobias, and cardinal Bembo in that of St. Jerom\*.

This is an excellent copy from an original by Raphael, and the painting *in fresco* in the vestry is by the celebrated Solimene. In the area before this church stands a bronze statue of St. Gaëtano on a very lofty pedestal, with an inscription:

The church of S. Patrizia, though it be small, is exceed- S. Patrizia.  
ing splendid, near a hundred and forty thousand *scudi* having been expended on it. The tabernacle is of surprising rich-

\* Formerly it was usual, among celebrated painters, to introduce even in scripture-history pieces the portraits of their relations, most esteemed friends, or eminent personages of their time. At the altar of the parish-church of Wittenberg, is the baptism of Christ, by Luke Cranach, where the spectators consist of persons then very well known, and painted in an exact likeness; but Cranach's wife, who extremely importuned her husband, that she might be one, is drawn with her back to the spectator. The marriage of Cana, shewn at Venice, has in it the faces of the most celebrated Italian musicians, of the time when it was painted. Albert archbishop of Mentz is accused of setting up in the cathedral a statue of his mistress to represent the virgin Mary; but these artifices are not a modern refinement: for Praxiteles, according to Posidippus, had the pleasure of seeing his mistress Cratina admired and worshipped in his supposed statue of Venus of Cnidos; and the beauty of the celebrated courtesan Phryne of Thebes induced most of the Grecian painters to make her sit for their pictures of the goddesses of love. *Vid. Clement. Alexandr. in Protrept. ad gent. p. 22.* Cicero reproaches Clodius with having publicly consecrated the image of a prostitute under the title of the goddess of liberty, *Cic. pro Dem. c. 43. Hanc Deam quisquam violare audeat, imaginem meretricis?* 'And will any body dare to violate this goddess, or rather the image of a harlot?'

ness, and the *pallioti*, or coverings for the altar, are of silver. The vestry is finely painted, as the vestries of Naples generally are, being little inferior to the finest churches in other countries. This church, together with the adjoining convent, belongs to the Benedictine nuns; and behind the altar is a window which looks into their choir\*.

S. Filippo  
Neri.

The church of S. Filippo Neri was built by the celebrated architect Dionysio Bartolomeo, and the front would have an uncommon air of grandeur, were the tower on the right built to correspond with that on the left side. The church is divided into three isles by two ranges of granate Corinthian pillars, each of which cost a thousand ducats, being cut out of one block, though twenty-four *palmi* high, and eleven in circumference. The roof, indeed, is not arched, but finely decorated with sculpture and gilding. At the high altar is a curious piece of Florentine work, and the front of the table is done on a ground of mother-of-pearl. There is scarce an altar in this church which is not adorned with the works of the most eminent sculptors and painters; so that it may be ranked among the greatest curiosities of Naples. The vestry exhibits several noble monuments of the admirable skill of Guido Rheni, Domenichino, Gioseppino, the two Bassani's, &c. The vestments, the silver and gold utensils, the chalices, the *pallioti*, the jewels, and variety of other things of value, that lie useless here, are not to be seen without astonishment and concern; but the most valuable piece is a silver *ciborio*, or *pyx*, weighing eight pounds, which is set with diamonds, rubies, and emeralds. Here is also a tabernacle made in the form of a canopy, supported by four angels, all of silver; but the *pyx* is of massy gold. In some of the chalices, gold is the least valuable part of them. In a silver *palliotto*, designed by Giordano, are ten detached figures, besides very bold and high-finished reliefs.

S. Pietro  
d' Ara.

The church of S. Pietro d' Ara is said to have been anciently a temple of Apollo; but that St. Peter caused an altar to be set up in it to the true God, and was pleased to officiate at it, as is intimated by this inscription:

*Siste fidelis & priusquam Templum ingrediaris, Petrum sacrificantem venerare, hic enim primò, mox Romæ, filios per Evangelium genuit, paneque illo suavissimo cibavit.*

\* A long catalogue of reliques is here omitted.

‘ Stop, devout Christian, and, before thou settest thy foot  
 ‘ in this temple, revere St. Peter, who first performed mass  
 ‘ here, and afterwards at Rome, and begot spiritual sons  
 ‘ through the gospel; whom he fed with that bread which  
 ‘ came down from heaven.’

The noble picture in the chapel of the Ricci family is by Leonardo da Vinci, who died in 1520.

In this church is the following short but comprehensive epitaph:

*D. O. M.*

*FABRITIO FRANCIPANO, cui nec viventi Romana virtus, nec morienti vera pietas defuit, hæredd. ex Testam. B. M.*

‘ Sacred to God the greatest and best of beings,  
 ‘ And to the memory of Fabritio Francipani, who, while  
 ‘ he lived, was endowed with all the virtues of a Roman,  
 ‘ and died a pious and devout Christian, &c.’

The church of S. Pietro à Majella is also called St. Catalina; the ceiling is finely painted by the cavalier Calabrese, and adorned with gildings round the compartments. The espousals of Christ with St. Catharine of Sienna, over the altar, is by Caracci; though by some attributed to Criscuolo, a disciple of Andrea da Salerno. The most remarkable statue in this church is St. Sebastian bound to a tree, by Giovanni da Nola.

In the chapel of the Spinella family is a marble basso-relievo, which was originally a head of Augustus; but, that no profane piece might remain in the church, it was altered, by the addition of a pair of wings, to an angel; an honour of which Augustus dreamed as little, as Cicero did of the prostitution of his name, which is bestowed on so many paltry antiquarians of this country.

In the church of S. Pietro Martire, behind the high altar, is the nativity of Christ, in *pietra cotta*, greatly esteemed; and the altar, with the tabernacle upon it, are of curious inlaid work.

In the choir lies queen Isabella, who died in 1465; and near her is interred the infant Don Pedro, brother of king Alphonso I. The following epitaph was set up by the Dominicans, to whom the adjoining convent belongs:

*Offibus & Memoriae Isabella Clarimontiae Neap. Reginae, Ferdinandi Primi Conjugis, & Petri Aragonei Principis strenui, Regis Alphonſi Senioris Fratris, qui, ni mors ei illuſtrem vitæ curſum interruiſſet, fraternam gloriam facile adæquaſſet. O factum! quot bona parvulo ſaxo conduntur!*

‘ For the remains and in memory of Isabella de Clairmont  
‘ queen of Naples, and conſort to Ferdinand I, and of the  
‘ valiant prince Pedro of Aragon, who, had not death cut  
‘ ſhort his glorious career, would unqueſtionably have e-  
‘ qualled the reputation of king Alphonſo his brother. Hea-  
‘ vens! what worth is concealed under this little ſtone!’

Here alſo is the tomb of Beatrix of Aragon, daughter to Ferdinand I, king of Naples, and queen conſort to Matthias Corvinus king of Hungary, who died in 1508, with the following ſhort panegyric:

*Beatrix Aragonea, Pannoniæ Regina, Ferdinandi Primi Neap. Regis filia, de ſacro hoc Collegio opt. merita hic ſita eſt. Hæc religione & Munificentiâ ſeiſpſam vicit.*

‘ Here reſts Beatrix of Aragon, queen of Hungary, daugh-  
‘ ter of Ferdinand I, king of Naples, an illuſtrious bene-  
‘ factreſs to this convent, who in munificence and devotion  
‘ even excelled herſelf.’

The fine picture of Joſeph with the child Jeſus in his arms, is by del Po. Here are alſo ſeveral fine pieces by Solimene. In the veſtry are two admirable ſtatues of Prudence and Juſtice; the drapery of the latter cannot be exceeded. Between theſe ſtatues is a baſſo-relievo impiouſly representing God the Father. Here alſo is ſhewn a ſilver *palliato*, or altar-covering, the front leaf of which is in length fourteen ſpans and a half, and five in height; the candleſticks of the ſame metal belonging to it are nine feet high. In the reſectory, which is very ſpacious and elegant, are ſome curious water-works,

S. Severino. Under the high altar of St. Severino’s church, which belongs to the Benedictines, are depoſited the remains of the two ſaints Severinus and Soſius, as is expreſſed in this inſcription:

*Hic*

*Hic sua sancta simul divinaque corpora Patres  
Socius unanimes Et Severinus habent.*

‘ Here with mutual complacency lie together the sacred  
‘ bodies of the venerable fathers Sofius and Severinus.’

St. Benedict glorified in heaven, in the center of the choir, was painted by Belisario Cortensi, and likewise some other pieces near it; which so endeared this place to him, that, in his life-time, he prepared a sepulchre for himself in the chapel of the Maranta family, with this epitaph:

*Belisarius Cortensus ex antiquo Arcadum genere, D. Georgii  
Eques, inter Regios stipendiarios Neapoli a pueris adscitus, de-  
picto hoc Templo, sibi suisque locum quietis vivens paravit.  
MDCXV.*

‘ This place of rest Belisario Cortensi, descended from  
‘ the ancient Arcadians, and knight of St. George, (who,  
‘ when a boy, had a pension conferred on him by the king  
‘ of Naples) prepared, whilst living, for himself and family  
‘ in this church, which he had beautified with his paint-  
‘ ings. 1615.’

The portraits on both sides of the church of the kings, popes, and other illustrious persons of the Benedictine order, are by Zingaro.

The stalls in the choir are so curiously inlaid with walnut-tree, that the work cost sixteen thousand ducats; the artists were Tortelli and Chiarini.

In the area under the cupola are four superb monuments belonging to the family of Mormile.

Near the vestry is the following epitaph of Giovanni Battista, of the Cicara family:

*Liquisti gemitum miseræ lachrymasque Parenti  
Pro quibus infelix hunc Tibi dat tumulum.*

‘ Nothing but sighs and tears by thee bequeath’d  
‘ To thy fond parent, who, in sad return,  
‘ Erects (vain gift!) this monumental stone.’

Not far from this lies Andrea Bonifacia, a child, with an exquisite monument by Pietro da Prata; and a suitable epitaph by the celebrated Sannazario:

*Notæ, Patris Matrisque amor, & suprema voluptas,  
En Tibi, quæ nobis Te dare fors vetuit.  
Busta, Eheu, tristisq; notas damus, invida quando  
Mors immaturo funere te rapuit.*

*Andreas filio, qui vixit annos VI. --- parentes ob raram indolem ---*

- ‘ To thee, thy parents short-liv’d joy, we raise
- ‘ A mournful bust; O unrelenting fate!
- ‘ To crop his youthful bloom with iron hand,
- ‘ Who should have clos’d his dying parents eyes.
- ‘ To Andrea their son, who lived but six years; his discon-
- ‘ solate parents - - - for his extraordinary endowments - - -

The chapel of the Sanseverina family, besides its fine paintings, is remarkable for the tombs of three unfortunate brothers, whom their father’s brother poisoned, in order to make his way to the estate; and also that of their mother, who desired to be buried near them; the sculpture by Giovanni da Nola is extremely fine, and one of the epitaphs is as follows:

*Hic ossa quiescunt JACOBI SANSEVERINI Comitis  
Saponariae, veneno miserè ob avaritiam necati, cum duobus miseris  
fratribus, eodem fato, eadem horâ commorientibus.*

- ‘ Here lie the remains of Giacomo Sanseverini, count of
- ‘ Saponara, barbarously poisoned through avarice, with his
- ‘ two unhappy brothers, who expired in the same manner,
- ‘ and at the same hour.’

On the mother’s tomb is the following inscription:

*Hospes, miserrimæ miserrimam desleas orbitatem. En illa  
HIPPOLYTA MONTIA post natas fœminas infelicissima,  
quæ Ugo Sanseverino conjugi très maximæ expectationis filios pe-  
peri, qui venenatis poculis (vicit in familia, pro scelus! pieta-  
tem cupiditas, timorem audacia, & rationem amentia) unâ in mi-  
serorum complexibus Parentum miserabiliter illicò expirârunt. Vir,  
ægritudine sensim obrepente, paucis post annis in his etiam manibus  
expiravit. Ego tot superstes funeribus, cujus requies in tœ-  
bris, solamen in lachrymis, & cura omnis in morte collocatur,  
Quis vides separatim tumulos, ob æterni doloris argumentum, &  
in memoriâ illorum illorum sempiternam. Annq M.D.XLVII.*

‘ Stranger,



‘ Stranger, lament my wretchedness, who was the happiest  
 of women. Behold here the remains of Hippolyta Montia,  
 who to my dear husband, Ugo Sanseverini, bore three sons,  
 youths of promising hopes; but, horrid guilt! (so far did  
 avarice overcome affection, boldness fear, and madness  
 the reason of one of the same family) they were inhuman-  
 ly poisoned, and immediately expired in the embraces of  
 their distracted parents. My husband, by an insensible  
 decay, also died, a few years after, in these arms. To  
 me, the wretched survivor of so many relations, darkness  
 was repose, tears administered relief, and the grave was  
 my only solace. These several tombs remain as perpetual  
 monuments of my grief, and my children’s unhappy fate.  
 1547.’

From this church one descends by some steps into the old church, which wants neither light nor ornaments.

In the vestry, among other curiosities, is shewn the crucifix sent by Pius V. to Don John of Austria, to the miraculous assistance of which, the Christians, as is pretended, owe the famous naval victory of Lepanto. In the inscription the image is termed *Patibulati numinis effigies*.

The large Benedictine convent to which this church belongs, maintains eighty monks, and consists of four spacious courts, with cloisters round them. In one of these St. Benedict’s life is painted, by Antonio Solario, a Venetian, commonly called Zingaro, who has painted his own portrait among the spectators.

The Palazzo degli Studii publici, or Novi, near the Constantinopolitan gate, will, when compleated, be the finest academy in all Italy, if not the whole world. Though the sums already laid out upon it amount to a hundred and fifty thousand *scudi*; yet it is not above half compleated. It was first intended for a riding-school; but the want of water occasioned that design to be laid aside. The founder of it was the count de Lemos, when he was vice-roy; who ordered a great number of beautiful statues, found in the duke d’Ossuna’s time betwixt Pozzuoli and Cuma, to be brought hither to adorn this noble edifice. Betwixt every two windows a statue is erected; and it is indeed a pity that so fine a structure, which was designed by the cavalier Fontana, is likely to remain unfinished. I have observed great neglect in keep-

Palazzo  
 degli Studii  
 Publici.

ing

ing several of the public buildings in repair at Naples, and this is one instance of it; for the grass grows in several of the windows, and the cieling of the great saloon already begins to decay. The antique building discovered near Cuma, and from which a great number of statues were brought hither, had this inscription on the front :

*Lares Augustos  
M. Agrippina refecit.*

‘ The palace of Augustus repaired by M. Agrippina.’

In this academy, among others, is the following inscription :

*Philippo III. Rege Catholico  
Don Petrus Fernandez de Castro  
Lemens. Comes, Prærex,  
Compositâ pro voto re omnî publicâ,  
Legum opportunitate,  
Delectu magistratuum,  
Fori ac judiciorum emendatione,  
Ærariorum ac Fiscî  
Præter spem præterque vacationem  
Incremento,  
Altâ omnium Ordinum quiete,  
Ubertate maximâ  
Exhaustis ad annonam paludibus,  
Importatâ multiplicem ad usum oblectationemque  
Aquâ castrâ,  
Quasi operum coronidem,  
Gymnasium cum urbe natum,  
Ulysse auditore inclytum,  
A Tito restitutum,  
A Frid. II. legibus munitum,  
Auctum honorarius,  
A Carolo II. Andigav. intra mœnia positum,  
Ferdinandi Catholici tumultibus perè obrutum,  
Ex humili angustoque loco  
In amplissimum augustissimumque, juxta Urbem  
Vetere Sapientium instituto,  
Regis sumptu excitatum transfudit  
Ann. Sal. Hum. MDCXVI.*

‘ In the reign of Philip III, Don Pedro Fernandes de Castro, count of Lemos, and vice-roy, having happily settled the state of public affairs, reformed the tribunals of justice by the choice of magistrates, and the equity of laws, &c. to crown his noble actions, caused this college (which is of equal antiquity with the city itself, and where Ulysses was once a pupil) repaired by Titus, confirmed with larger endowments by Frederic II, and afterwards rebuilt by Charles II, of Anjou, within the walls, but since almost totally demolished in the tumults during the reign of Ferdinand king of Spain, to be at his Catholic Majesty’s expence rebuilt in a magnificent manner, and according to the usage of the ancient philosophers, at a small distance from the bustle and amusements of the city, in the year of our redemption 1616.’

This inscription, of which P. Orso the Jesuit was the author, has been criticised by Lansena, who severely exposes him for asserting that this college is of equal antiquity with the city, and that Ulysses was one of its members. Whether Ulysses studied at Naples.

The university of Naples appears from Petrus de Vineis, *lib. iii. epist.* and *Ricard. de S. Germano ad ann. 1224. p. 984.* to have been founded by the emperor Frederic II, whose patent was confirmed by pope Innocent IV, in the year 1254.

The church della Santissima Trinità della Monache is adorned with several pieces of painting and sculpture, which are very well worth seeing. Among the former are a great many pieces by Giov. Berardino Siciliano; the rest are by Luigi Siciliano, St. Girolamo del Ribera, and Giovanni Caracciolo, by some called Battistello. The tabernacle of the high altar is valued at sixty thousand *scudi*. Chiesa della Trinita. Rich tabernacle.

The nunnery to which this church belongs is very spacious and magnificent; and the nuns are under the care of the Franciscans.

## L E T T E R L X.

Of the Antiquities and natural Curiosities near the  
City of NAPLES towards PUZZUOLO, BAIAE,  
CUMA, MISENO, &c.

S I R,

A Foreigner who is desirous of reaping instruction and advantage from his travels in Italy, should not neglect spending some days in visiting the country about Puzzuolo, Cuma, &c. In going from the suburbs of Chiaja to the Grotto del Monte di Posilipo, &c. on an eminence to the left, in a garden, at present in the possession of Don Paolo Ruffo, are to be seen the ruins of an ancient mausoleum. It was originally built in the form of a pyramid; but the lower part, which is all that now remains of it, is not unlike a large oven\*. The way to it is not to be found without a guide; and on the side towards the cave of Paufilypo it is so narrow, and runs along such a high precipice, that it is something dangerous to persons subject to dizziness. This ancient ruin generally passes for the monument of the poet Virgil; but without any sufficient grounds for such a conjecture. In the wall within it are ten small niches or cavities, apparently designed for urns. According to Alphonso de Heredia, late bishop of Ariano, the marble urn, in which Virgil's ashes had been deposited, stood here on nine small marble pillars, of which, at present, there is not the least appearance; and what became of such a remarkable piece of antiquity is also a great mystery. Some pretend, that, at the earnest solicitations of the inhabitants of Mantua, they were presented to that city; but others affirm, that the cardinal of Mantua found means to get them into his possession. The third opinion is, that the urn was transported to Genoa; but that the pillars were applied to some other use. This is certain, that at Mantua, where they pride themselves not a little on account of their city being the birth-place of that great poet †, they know nothing of the place  
of

\* Of all the copper-plates which I have seen of it, there is not one which doth not make this monument much higher than it really is.

† Possibly no writer of antiquity has been so idolized as Virgil: even  
in

of his burial. Pietro di Steffano, in his account of the churches of Naples, says, that in his time, which was no longer ago than the year 1560, both the urn and the pillars were in being, with this distich, then legible, near them:

*Mantua me genuit : Calabri rapuere : tenet nunc  
Parthenope : cecini pascua, rura, duces.*

‘ I sung, flocks, tillage, heroes ; Mantua gave  
‘ Me life, Brundufium death, Naples a grave.’

DRYDEN.

This inscription was set up again in 1684, by order of Gieronimo di Alessandra duke di Pescocolanciano, to whom this garden then belonged. The mausoleum is now overgrown with shrubs and bushes, among which are a few laurel-trees, supposed by the credulous to grow again, though often rooted up. At present the only inscription in the whole mausoleum is the following :

*Quæ cineris tumulo hæc vestigia ? conditur olim  
Ille hoc qui cecinit, pascua, rura, duces.*

‘ What traces now remain within this tomb,  
‘ Where once repos’d that sacred bard, who sung  
‘ Of swains, of tillage, and heroic deeds ?

That Silius Italicus, besides Cicero’s *villa*, also purchased the land where Virgil’s monument stood, appears from the following pretty compliment of Martial :

in the primitive times there were not wanting some divines, whose charity was so great as to make a Christian of him ; and to this wild opinion they were so firmly attached, that they maintained the orator Marcellianus to have been converted to the Christian faith by reading Virgil’s fourth Eclogue. Later ages have even improved upon the matter, by casually dipping into his poems, and accounting the verse which first struck the eye to be no less than a divine declaration. But what follows is still more extraordinary, *viz.* that Ignatius Loyola, the founder of the order of Jesuits, by repeating the 165th verse of the fourth *Æneid*, is said to have put the devil to flight. [As the verse mentioned here is quite foreign to the purpose, I imagine there is an error of the press in the German original ; probably the author means some part of the sixth *Æneid*, or perhaps the following verse :

*Non fugis hinc præcepis, dum præcipitare potestas ?  
Æneid. iv. v. 565.]*

Silius

*Silius hæc Magni celebrat monumenta Maronis,  
 Jugera facundi qui Ciceronis habet.  
 Hæredem dominumque sui tumulique larisque  
 Non alium mallet nec Maro, nec Cicero.*

- Silius inherits tuneful Maro's tomb;
- And Tully's *villa* whose mellifluous tongue
- Dropt nectar; but their gentle shades are pleas'd;
- As dubious where to find a worthier heir.

At Sorrento, not far from mount Vesuvio, are shewn some laurel-trees growing spontaneously out of the ruins of the house in which Torquato Tasso is said to have been born; as if nature itself was disposed to crown the birth-place of such a poet, and to decide the hot contests betwixt Pergamo, Naples, Salerno, and Sorrento (each of which laid claim to Tasso) in favour of the last. It is most adviseable for a traveller instead of taking Virgil's tomb in his way to Puzzuolo to visit it at the same time with the church of S. Maria del Parto, and the other curiosities of the suburb of Chiaja.

La Scuola di  
Virgilio.

In going by water from Naples to Puzzuolo, not far from Cape Paufilypo one passes by a dome or cupola hewn out of the rock, supposed to be the remains of a temple of Venus, though vulgarly, but for what reason I know not, called la Scuola di Virgilio, or Virgil's school.

Mountain of  
Paufilypo.

Formerly in going from Naples to Puzzuolo it was necessary to cross mount Paufilypo (which on account of its delightful appearance is said to have derived its name *απο της παυσειως της λυπης*) but at present that trouble is spared, a broad subterraneous road being cut through the mountain. This passage is conducted for the most part through large rocks, and sometimes through *strata* of sand. It is at both ends betwixt ninety and a hundred feet high in order to throw in more light. Towards the middle where the top is lower, two large vent-holes for light and air are made through the roof of this grotto: however, the light is not sufficient, and travellers are extremely incommoded with dust in this subterraneous passage. The bottom of it, which in the time of Don Pedro de Toledo, vice-roy under Charles V, was paved with broad stones like the streets of Naples, is cleaned several times in a year, and then it is pretty free from dust; but, as it is a road extremely frequented, this convenience is

of no long duration. The breadth is betwixt eighteen and twenty feet, so that there is sufficient room for two carriages to avoid each other: and, to prevent any inconveniency on this head, it is usual in the dark places to call out to any person coming the contrary way, to know on which side they intend to keep. When they answer *alla Montagna* it signifies the Naples side, which, to those coming from the city, is on the right hand; and *alla Marina* denotes the left-hand side.

The length of this subterraneous passage is about three hundred and forty-four *canne*, which is something more than half an Italian mile. On the left hand, near the middle of it is an oratory hewn out of the rock, with a lamp continually burning in it. This grotto is by the vulgar supposed to have been made by magic, and that Virgil\* was the forcerer who wrought it. The Neapolitan writers, after Strabo, affirm it to be the work of one Cocceius, of whom they can give no further account †. The next who mentions it after Strabo is Seneca, who in his fifty-seventh letter makes a lamentable complaint of the darkness, dust, &c. Possibly the cutting of a road through the mountain was at first not thought of; but the great quantities of stone being fetched out of it for the buildings in Naples and Puzzuolo might occasion such a deep excavation on both sides, that at last, for the conveniency of travelling, the government employed workmen to pull down and clear away the intermediate space; besides, it is not to be thought that the way at first was in such a good condition as it is at present. Seneca in the above-mentioned place says, *Nihil illo carcere longius, nihil illis faucibus obscurius*; i. e. 'This dungeon is of an intolerable length and extremely dark.' From whence it may be inferred, that the apertures thro' which, in Strabo's

\* I heartily pity poor Virgil, who, without any fault of his, is thus classed among magicians. The poet, 'tis true, gives a description of the Cumæan grotto; but this the learned populace apply to the grotto of Pausilypo; and, since Virgil has so particularly described an ancient sybil or prophetess, they conclude of course that he must have been a wizard.

† Strabo, after finishing his concatenation of fables, at length comes to acknowledge the singularities of this place. *Geogr. lib. v. p. 375. Omnia ista fabulas esse liquido adparuit, quum quidem Cocceius, qui cuniculum istum duxit, & alium à Putolis ad Neapolim supra Bajas tendentem ferè sequutus sit fabulam istam de Cimæriis modò relatam*, i. e. 'All these things plainly appear to be no more than fables. Cocceius himself the maker of this subterraneous passage, and of another in Puzzuolo towards Naples, by the way of Bajæ, followed that fable just now related of the Cimærians.'

time, the light entered at the sides, were soon after stopped up, either by earthquakes or want of proper care.

The Neapolitan historians agree, that king Alphonso I, of the Aragon family, caused this passages to be considerably widened; and Don Pedro de Toledo vice-roy under the emperor Charles V. is known to have given orders for levelling and paving of the ground, as likewise the enlarging of two vent-holes which had been at first bored through by order of Alphonso I. That it was entirely wrought by art is unquestionable from the marks it bears of chizels and other tools used by stone-cutters. The earthquakes which have made such havoc among the numerous remains of antiquity in these parts, have hitherto spared this useful work. About fifty paces before you come to the entrance of this cavern in the road from Naples, the vice-roy Don Pedro Antonio d'Aragona, after the physicians Vincenzo Erisconio and Sebastiano Bartoli had, by his order, examined the warm baths of Puzzuolo, and the proper repairs had been made there at the charge of nine thousand *scudi*, caused an inscription on marble to be set up for the information of posterity, concerning the right method of using those baths, &c. It begins in the following manner:

Inscription  
touching the  
warm baths  
in Puzzuo-  
lo.

*Quisquis es, vel indigena, vel advena, vel convena,  
Ne insolitus prætereundo horribile hoc antrum  
In Phlegraeis Campaniæ campis naturæ obrigescas portentis,  
Vel humanæ temeritatis obstupescas prodigiis;  
Siste gradum, lege, nam stupori & admirationi assuesces  
Neapolitanæ, Puteolanæ ac Bajanae telluris balnea  
Ad omnes ferè morbos proffigandos experta,  
Apud omnes olim gentes, apud omnes ætates, celeberrima,  
Hominum incuriâ, Medicorum invidiâ, temporum injuriâ,  
Incendorum eruptione, confusa, dispersa, diruta  
Obrutaque hætenus adeo steterè,  
Ut vix unius aut alterius dubia & incerta  
Supereffent vestigia,  
Nunc Carolo II. regnante  
Petri Antonii Aragonii Regni Proregis  
Providentia, Charitas, Vigilantia, Industria  
Investigavit, distinxit, reparavit, restituit.  
Siste adhuc paulisper,  
Et substrati lapidi in literas intuerè  
Balneorum enim nomina, loca ac virtutes habebis,  
Ac lætior abibis,  
P. P. A. D. M.DC.LXIIIX.*



‘ Whoe’er thou art, a native, foreigner, or sojourner, that  
 ‘ in passing by this dreadful cave, thou mayest not be struck  
 ‘ with terror at the prodigies of nature in the Phlegrean  
 ‘ fields of Campania, nor with astonishment at the wonders  
 ‘ of human temerity, stop and read; then well mayest thou  
 ‘ admire that the baths of Naples, Puzzuolo, and Bajæ of  
 ‘ such approved efficacy against almost all distempers, and so  
 ‘ famous in all nations and all ages, should by the negli-  
 ‘ gence of the people, the malice of the physicians, the in-  
 ‘ jury of time, and the rage of fiery eruptions have been  
 ‘ ruined and laid in such confusion, that scarce any traces  
 ‘ of them remained: but now in the happy reign of Charles II.  
 ‘ and by the wisdom, benevolence, vigilance, and activity of  
 ‘ Pedro Antonio of Aragon, vice-roy of Naples, they have  
 ‘ been cleared from a heap of ruins, cleansed, repaired and  
 ‘ restored to their former state. Stay a little longer and cast  
 ‘ thine eye upon the inscription placed underneath. It is  
 ‘ worth thy while, as thou wilt find the names, the situa-  
 ‘ tion, and medical virtues of the several baths. 1668, &c.’

At coming out of the grôtto of Pausilypo, you turn off on the right hand into a very pleasant road, which running betwixt five vine-yards, leads to the Lago d’Agnano, which is almost a perfect circle about an Italian mile in circumference. At high water in some parts of it is seen a strong ebullition: on approaching near it one is indeed sensible of the motion of the water, which possibly proceeds from the violent ascent of effluvia, which do not, however, convey any heat. The tenches and eels in this lake in winter are of a very good flavour; whereas in summer they are not eatable, which I impute in some measure to the great quantities of flax and hemp which are brought thither from all the neighbouring parts to be mellowed.

Every waggon-load of flax that is laid in this lake pays six *carlini* \*, which duty annually amounts to two thousand five hundred *scudi*, neat produce, three fourths of which the Jesuits are entitled to, and the rest goes to some private person.

Near this lake stand *i Sudatorii di S. Germano*, or sudatories of St. Germano, which consist of several apartments built with stone, where the heat and sulphureous vapours issuing from the earth soon cause a profuse sweat; in some

Lago d’Agnano.

Sudatories of St. Germano.

\* Two shillings.

places the wall is too hot for the hand to bear it, and yet the heat is supportable in the hottest room, especially if you stoop towards the ground: the same observation is made on the baths of Tritoli. The patients are put in rooms of different degrees of heat, according to the nature of their complaint; and in the sudatories of St. Germano they never stay above a quarter of an hour at a time: they are said to be very efficacious in the gout, debilities, inward hurts, &c.

Grotto del  
Cane.

Within a hundred paces of these sudatories is a small natural cavity, known by the name of *Grotta del Cane*, or Dog's Grotto, that animal being generally chosen for the proof of the surprising effect of the vapour in this cavity. It is about twelve feet in length, five broad, and six high, and stands within twenty paces of the lake d'Agnano. The vapour which rises in it is condensed on the roof and sides into very clear drops; unless, as this phenomenon is not constant, they rather proceed from the rain water collected on the little eminence over it, and soaking through the pores of the earth. This grotto is left always open, for there is no door nor inclosure to shut it up. In the way to the Lago d'Agnano there is a cottage where lives a man who makes it his business to keep dogs, in order to shew strangers the surprising effects of this grotto, and is generally rewarded with five or six *carlini* \*. The dogs, when they find that they are to undergo this experiment, become untractable and use their utmost efforts to make their escape.

The owner of the dog going into this cavern holds its nose forcibly to the ground, when after a minute and a half, or two minutes, the creature falls into violent convulsions, and in about two minutes longer becomes quite motionless, as if he was dead. The man, during the operation, is almost on his knees; but throws his head back as far as possible, that the vapours in their ascent may not affect him. The dog, having lain two or three minutes in all appearance dead, is thrown into a lake hard by, where within half a minute some signs of life are perceived in him. For a minute after he seems to be dizzy, and reels from side to side, when on a sudden he presently recovers and leaps upon his master with the greatest joy and fondness. But if the dog, or any other animal, be left too long in the cave, it dies irrecoverably, so that the immersion in the lake has no manner of effect on it. It is observable, that the space during

\* Two shillings.

which animals may remain in the cavity without the total loss of life, is not the same in all species; and must not exceed the duration of the convulsions before they become motionless and apparently dead. A viper the first time bears the vapour from six to nine minutes before it becomes motionless; but, after recovering itself in the lake, it seems to have fortified itself with fresh vigour and laid up a provision of air. Accordingly it appears larger and inflated, and will undergo a much longer trial, even sometimes an hour and a quarter before it dies irrecoverably. It is also the same with regard to frogs; and indeed the air-pump experiments shew, that the oftener an animal is rendered motionless by the rarefaction of the air, and afterwards released to the free enjoyment of that element; the longer it will bear the want of a denser air, and as it were become accustomed to that rarefied air which at first was near proving fatal to it in a short time.

Charles VIII. king of France, when he made himself master of the kingdom of Naples, visiting the curiosities of this place, ordered a trial of the Grotto del Cane to be made with an ass; but it expired within a very short time. Don Pedro de Toledo vice-roy of Naples made an experiment with two slaves under sentence of death, who also were soon overcome by the noxious vapour. M. Villamont in his travels, published in the year 1609, relates, that, about fifteen or twenty years before, a French gentleman de' Tournon by name, having stooped only to take up a small stone in the grotto, instantly fell down senseless; and that, on being brought to the water, he in some measure came to himself, but soon after expired.

Properly speaking, it is not the water, or any particular virtue of the Lago d'Agnano which recovers these dogs, but the fresh air; in which alone, though much slower, they are found to come to themselves. The effect of the water here is similar to that on a person in a swoon; it invigorating the respiration of the animal, the total suppression of which would otherwise be inevitably followed by death. It is the opinion of some that the earth in the grotto emits arsenical effluvia, and that it is this which so quickly destroys the animals: but, were it so, no kind of water could be of any service against its effects. It is much more probable, that these exhalations, which float near the bottom of the grotto, without rising higher than ten inches, by their subtil-

ty \* gradually stop the play of the lungs, and consequently the circulation of the blood: and this is also confirmed by the dissection of a frog which died in this cave, not the least air being perceivable in his lungs. From the same reason, and for want of denser air, or on account of the stagnation of it, a burning torch immediately goes out, when lowered from the upper part of the grotto, within the distance of ten inches from the bottom: and it not only extinguishes the flame, but even the snuff likewise; and the smoke, being pressed by the gravity of the air above, is observed to make its way out at the mouth of the cave, not in a vertical but an horizontal direction, within ten inches of the bottom of the grotto. This rarefaction of the air likewise is the cause that a loaded musket placed near the bottom of the grotto will not go off, nor the gun-powder so much as flash: this is, however, effected by a quantity of powder set on fire by means of a train laid on a board, part of which is immersed in the vapour, and part without it; for it will disperse the vapour at the bottom, and gradually expels it out of the grotto. Though the vapour hinders the powder in single grains from taking fire, yet it is not strong enough to obstruct the communication of the fire from the powder already kindled with that part of the train immersed in it. Now that the rarefaction of the air will produce such effects is evident from the experiments on the pneumatic engine; for a candle placed under the exhausted receiver immediately goes out, animals lose their respiration, and, without a re-admission of the air, their lives. That the sulphureous, unctuous, and hot effluvia, so copiously emitted from the adjacent *Sudatorii de S. Germano*, and the neighbouring country, contribute not a little to this, is a point not at all questioned by the inhabitants of those countries where wine is made. For, in autumn, when the cellars are full of new wine, the people who enter the vaults are not only so intoxicated by the effluvia, that they reel about as if they were drunk; but, if they are not careful to withdraw on the first symptoms, fall down senseless, and lose their lives unless they are carried with all possible speed into the fresh air. The vapour in these wine-vaults will likewise extinguish a lighted candle, like that of the Grotto del Cane. Some years since I observed that a pistol would not go off at the bottom of the

Effect of  
sulphureous  
vapours in  
wine cel-  
lars.

\* Or rather their viscous or glewy quality, as Mr. Addison observes; whose hypothesis seems to account for all the phenomena of the grotto better than the author's.

deep mines at Lauenstein, in the electorate of Brunswic-Lunenbug. To which may be added, that, in spring and autumn, the weather (as the miners call it) that is, the air is so noxious, that the workmen, though very hardy and vigorous, find their heads dizzy and much disordered. Mr. Addison makes it a doubt, whether there are any sulphureous effluvia in the Grotto del Cane, not the least sulphureous smell being perceived on the hand, or any thing dipped on the vapour; but, with submission to that great man, this proves no more than that those effluvia are not in such abundance as to effect the smell as in warm baths, where the sulphur is violently forced up in steam from the water by the heat.

The Pymont water, the virtue of which chiefly consists in a subtile, acrid, sulphureous spirit, and a mineral unctuousness, is yet without any sulphureous smell, even when it is boiled; nor is the colour of silver, and other metals, which are turned yellow or black by sulphureous steams, altered by it. Now from both these circumstances one would be apt to conclude, that sulphur is no ingredient in these mineral waters, which yet has been demonstrated by numberless chymical experiments.

Account of  
the Pymont  
springs.

‘ Some drops of spirit of sulphur put into a solution of iron by vitriol or spirit of sulphur, and mixed with a great quantity of common spring water; or some of the above-mentioned spirits, and Glauber’s salts mixed with common water, will in smell and taste hardly be distinguishable from the real Pymont water \*.’

The learned Dr. Seipp, physician to the prince of Waldeck, has observed, that the subtile sulphureous effluvia aris-

\* As the author’s recipe mentions no quantity, it is presumed the following method of imitating Pymont water, as it is delivered with more accuracy and precision, will not be unacceptable to the reader.

This medicinal water may be imitated very nicely by art in the following manner: take a quart of the purest and lightest water; add to it thirty drops of a strong solution of iron made in spirit of salt, a drachm of oil of tartar *per deliquium*, and thirty drops of spirit of vitriol, or a little more or less, as is found necessary, not to let the alcali of oil of tartar prevail too strongly, tho’ it must prevail a little; shake all briskly together, and, on tasting, it will be found extremely to resemble the true Pymont water.

The basis on which this is founded, is the analysis and trial of the true Pymont water, by which it is found to contain a subtile aqueous fluid, a volatile iron, and a predominant alcali, all joined together into one brisk pungent spirituous water. The artificial Pymont water thus made, if the proportions are carefully minded, will extremely resemble the natural, and will have the same effects, as a medicine. Shaw’s Lectures. See also the Supplement to Barrow’s Universal Dictionary of Arts and Sciences.

ing from the Pymont springs, sometimes bring on very strong vertigo's, and dizziness in the heads of the waiters that attend them; and mostly when the water is drawn at the spring-head. It soon grows fatal to fishes and frogs. Ducks and young geese, when put into these springs, first become giddy, then very faint, and in a few minutes fall on their sides, and sink to the bottom. But this effect does not take place immediately, the ducks sometimes swimming about with great alacrity for near an hour, without any visible disorder. Possibly the effluvia are not at all times equally copious; or rise above the water only at certain times. These aquatic fowls, being taken out when they begin to sink, are not long in recovering their former strength and activity\*.

In a stone quarry, about eight hundred common paces from the above-mentioned Pymont springs, is a hole, which, by the following observations Dr. Seipp favoured me with in a letter, has no little analogy with the Grotto del Cane: ' If a barometer or thermometer be put into it, no alteration is observed in either. Lighted straw, candles, or even torches, are put out; but soon recover their flame, unless totally extinguished, when drawn back into the open air. ' No fire-arms will go off, and any animal soon loses its respiration in it, and, if kept in a few minutes longer, dies irrecoverably. The time of the convulsions and deliquium of animals in these sulphureous effluvia varies according to the season of the year, the weather, and the time of the day. In windy, moist, cloudy, and rainy weather, the effect is scarce perceivable, as if the vapour retired into the earth; but in clear weather, in winter as well as summer, it ascends very high, and with extreme violence. The effect is most sensible in summer, and then in the mornings and evenings; but towards noon, when the sun approaches to the meridian, the vapour subsides. ' Gunpowder explodes in this hole or cave, when set on fire by a train without it; but frequent trials must be made before it succeeds; the exhalation being gradually dispersed by the fire so often introduced into the cavity. Small birds, as robin-red-breasts, &c. often drop down dead only by flying into a hole near the entrance of the cavity, to look for dead flies, butterflies, and worms: and to the frequent finding of dead birds about this cavity is owing

\* Dr. Seipp's account of the Pymont waters.

the discovery of its quality \*. When the evaporation is copious, fowls, ducks, and geese immersed in it seem motionless or dead in a few seconds. Quadrupeds hold out longer than the winged species, though the former seldom hold out above a minute, unless the animal be very large, or by the length of the neck can reach above the height to which the vapour ascends. An animal, when taken out of the cave, requires for its recovery sometimes five minutes or more; but, if it be delayed too long, the creature, after violent convulsions, dies irrecoverably, as in an exhausted receiver. The air alone, without the aid of water, will gradually restore an animal to life; but the recovery is considerably accelerated by pouring water on his head, in his mouth, or forcing it up his nostrils. The vapour in this cavity, in the year 1719, ascended to the height of a foot and a half or two feet above the ground: but since that time, the cave having been put in better order, and an arch built over it; before sun-rise and after sun-set, and especially in a long drought, or before thunder, the vapour has been seen to ascend five or six feet from the bottom, and with a proportional strength; so that, upon going down only a few steps, the greatest caution is required to prevent a fatal surprize by the unexpected emission of these invisible effluvia. This is indeed an extraordinary case, the vapour generally keeping within a foot or two of the bottom. It sensibly discovers itself by a stimulative warmth, penetrating through the shoes, stockings, &c. of the person that approaches it. This heat, which is not unwholesome, in a few minutes is followed by a sweat, and a pungent stimulation in the nose, like that caused by horseradish; but, when it is growing too strong to be borne, it is only drawing back into the open air, and every troublesome sensation immediately ceases. Before an arch was built over the place, the vapour, especially on the south-side, was observed to ascend with a tremulous motion, and intermixed with coruscations; but nothing of that kind is now perceivable. The subtilty of this vapour is such, that it does not adhere to any thing, and not the least sulphureous smell remains in things which have been hung up for some time under the arch for trial. Oil of tartar *per*

\* The like is seen in the springs of Pymont, so that in dry and still weather a bird, only by flying across them, immediately drops down dead; yet all the Pymont springs are cold,

' *deliquium* undergoes no kind of change in it, whereas, by the fume of lighted sulphur, it usually degenerates into a neutral salt. Silver, or polished iron, contracts no kind of specks or tarnish. Whilst a person stands upright, he is not sensible of any smell; but, upon stooping towards the ground, a very pungent smell of sulphur fills the nose, mouth, and throat; the eyes water, as at the smell of horse-radish, onion, or leek; some symptoms of a vertigo come on, and then it is high time to hasten into the open air.' The like sulphureous caverns are also shewn in many other places celebrated for mineral waters, especially at Ems and Schwalbach.

Grotto del Cane known in Pliny's time.

Probably Pliny points at the Grotto del Cane, when in *lib. ii. c. 93.* he observes, that, about Sinuessæ and Puteoli, *Spiracula vocant, alii Charoneas scrobes, mortiferum spiritum exhalantes*; 'Those spiracles by some called Charon's ditches, exhale a noxious deadly vapour.' Seneca, *Nat. Quæst. lib. vi. cap. 28*, writes thus: *Quid, quod pluribus Italiæ locis per quædam foramina pestilens exhalatur vapor, quem non homini ducere, non feræ tutum est? aves quoque si in illum incidant, antequam cælo meliore leniatur, in ipso volatu cadunt, liventque corpora, & non aliter quam per vim elisæ fauces tument, &c.* 'Are there not in several places in Italy holes or chasms in the earth, exhaling a pestilential vapour, in which neither man nor beast can respire? The birds, if they happen to fly into it before it is tempered with a purer air, immediately drop down. Their bodies grow livid, and their throats swell, &c.' But what Rodiginus asserts in *lib. xix. c. 12, viz.* That in these cavities, or Charon's ditches, which prove fatal to all other animals, such as are castrated are not in the least hurt, is a most gross fable.

Royal entertainment in the forest of Astruni.

About half an Italian mile from the Lago d'Agnano, in a circular valley six miles in circumference, is a delightful forest, and three small lakes. This charming spot is called Astruni, and here the vice-roys usually take the diversion of hunting. In the year 1452, king Alphonso d'Aragon entertained the emperor Frederic III, (who came to Naples to receive his bride Eleanora on her landing from Portugal) with a very splendid hunting-match in this valley, on which occasion three thousand persons were feasted, and fountains ran with several sorts of wines. On an eminence near this forest is a tower, which yields a most charming prospect.

Nisida.

In returning from the Lago d'Agnano, on the left-hand, towards the sea-coast, one comes in sight of the island Nisida, rising



rising above the surface of the sea like a mountain, with a tower on its summit. Sannazarius, in the twelfth Eclogue of his Arcadia, gives the following account of it :

*Dimmi Nisida mia, così non sentano  
Le rive tue giammai cruciata Dorida,  
Nè Pausilippo in te venir consentano,  
Non ti viai io poc' anzi herbosa e florida  
Habitata da lepri e da cunicoli?  
Non ti veggo hor più ch'altra incolta, ed horrida  
Non veggio i tuoi recessi, e i diverticoli  
Tutti cangiati e freddi quegli scopuli  
Dove temprava Amor suo' ardenti scipoli.*

- Say, Nisida, so may th' enraged sea,
- And Pausilippo's noxious vapours spare
- Thy naked shores; did I not, late, behold
- Thy hills with od'rous flow'rs and herbage crown'd,
- And every bush or brake inhabited
- By timid hares? But now, alas, how chang'd!
- No traces left of grove or sweet recess;
- But barren, cold, uncultivated rocks,
- Lash'd by the boist'rous ocean, now are seen,
- Where love attemper'd once his fiery shafts.'

In the south part of this island is a small harbour, called <sup>Porto Pavone.</sup> Porto Pavone, and on one of the gates is this distich:

*Navita siste ratem, temonem hic, velaque fige;  
Meta laborum hæc est læta quies animo.*

- Here wearied mariners their sails unbend,
- And all their toils here meet the wish'd-for end.'

At present a *lazaretto* has been built upon a rock near this <sup>Lazaretto,</sup> place; this island being the place appointed for performing quarantine, on account of the salubrity of the air; whereas its noxious air anciently grew into a proverb; and Lucan, *lib. vi*, says of it:

*--- Tali spiramine Nefis  
Emittit Stygium nebulosis aëra faxis.*

• Nefis'

- ‘ Nefis’ high rocks such Stygian air produce,  
 ‘ And the blue breathing pestilence in mists diffuse.’

ADDISON.

Caprea.

A little farther from the sea, and three Italian miles from the extremity of the main land, lies the island of Caprea, sufficiently known by Tiberius’s infamous retreat thither :

— — — *Quem rupes Caprearum tetra latebit  
 Incesto possessa seni ?* CLAUD. de IV. Conf. Hon.

- ‘ Who has not heard of Caprea’s guilty shore,  
 ‘ Polluted by the rank old emperor.’ ADDISON.

Quails here,  
 from whence  
 they come.

This island has its peculiar bishop, the greatest part of whose revenue arises from licences to hunt; and especially to catch quails, turtle-doves, and other birds of passage, great numbers of which, in spring and autumn, resort to Caprea. These birds are generally supposed to come from Africa; and, after having propagated their species, to return thither. That, on their first arrival here, they are so lean as to require to be fed a considerable time before they are fit for the table is certain; but whether this be the consequence of a long voyage, and that they come from such a distant part as the coast of Africa, is much to be doubted; especially as the quail is neither strong nor light enough for flying so far, nor is he at all adapted for swimming: and it would be with great difficulty that such a bird, when its feathers are once thoroughly wet, could ever be able to raise itself on the wing again. At least it is pretty certain that the quails which in the spring appear in England in vast flights, and are extremely lean, have not crossed the seas, but passed the winter in the holes of cliffs on the sea-shore. I know that storks are said, at the approach of our winter, to repair to some distant country, where the climate is milder. I am also informed, that some years ago, in the dutchy of Mecklenburg, an old stork was shot, in the wing of which a piece of an arrow was stuck; from whence some inferred that it had been in a country where bows and arrows are commonly used: but even this does not prove that it had ever crossed the sea; especially as, according to what information I could get in England, no master of a ship ever pretended to have seen a stork at sea. I might here also add, that no stork was ever known

Winter-  
 quarters of  
 the stork.

known to cross the narrow straits betwixt the coast of France and England, though their distance be so small, that, in clear weather, one coast is very plainly distinguished from the other. But that no storks are found in England is not so much to be attributed to any impossibility of their flying across the sea, as to some quality in the air and soil of that island; for the storks which some, out of curiosity, have transported from Holland to England, neither live long, nor propagate their species.

Further on towards Puzzuolo, on the right-hand, lies Monte Secco, which is here and there covered with small shrubs, and a kind of broom. The summit of this mountain, which is known to have been once in the form of a cone, is now sunk into an oval cavity, about a thousand feet in the shortest, and twelve hundred and forty-six in the longest diameter. This place Strabo, in his fifth book, calls *Forum Vulcani*, and it is at present known by the name of Solfatara, or rather Solfarata.

A person who is fond of seeing natural curiosities cannot but meet here with the highest entertainment, as without danger and much trouble he may behold Vesuvio in miniature. Though the Solfatara be upwards of two German miles distant from Vesuvio, it is unquestionable that both these volcano's have a communication with each other: for it is observed that the smoke, heat, and force of the subterraneous fire is less violent in the Solfatara when Vesuvio rages, and gives a free vent through its mouth to the sulphureous vapours that have been pent up in it; whereas, on the other hand, the heat, &c. in the former increases, when the latter is at rest. Several fissures, or chasms, that emit smoke, &c. are seen in this place, and their vehemence increases, the more the fissures are widened; so that at last a man cannot approach them on account of the heat. A sword, or any other piece of iron, being held over one of these holes or spiracles, a sweetish kind of condensed steam drops from it; but a sheet of paper fastened to a stick, so as not to be blown away by the air issuing from the aperture and held over it, receives not the least moisture; nor is it damaged by the heat, but becomes very dry and stiff. The stones which lie about these apertures seem to be in continual motion. And upon throwing a handful of small pebbles into these holes they are ejected to the height of about twelve feet, and sometimes thrown obliquely on the sides, as more ponderous masses are from Vesuvio. In some places

Monte  
Secco.

Solfatara,  
Vesuvio in  
miniature.

the sand, by the force of the effluvia, springs up and down near the vent-holes, like the sparkling of Champagne or cyder.

*Sal Ammoniacum.*

The stones that lie near these apertures are often incruſted with a yellow ſubſtance (not unlike the yolk of an egg boiled hard) with the white effloreſcence upon it, which paſſes for *Sal Ammoniacum*; but whether it has the ſame property with that brought from Egypt, which is made of ſoot, ſea-ſalt, and urine of horſes, mules, or camels, I am, as yet, not certain\*.

The ſurface and ſoil of the Solfatara are of a whitish colour, as are the ſtones alſo, which are very ſoft and impregnated with *ſulphur vivum*, and when firſt dug up they are quite hot; they retain their ſoftneſs when expoſed to the air.

When I viſited Solfatara, ſome workmen were employed upon a vein or *ſtratum* of a greyiſh kind of aſhes, ſeveral feet in thickneſs: theſe aſhes, among which lay ſeveral whitish ſulphur-ſtones, were exactly like thoſe on mount Veſuvio, which, in the extraordinary eruptions of that volcano, have been known to cover the whole city of Naples five or ſix inches deep. This Solfatara aſh was at firſt moiſt and coheſive; but the magnet had no power on it, which was poſſibly owing to a mixture of ſulphureous particles.

*Vitriol.*

Befides ſulphur, vitriol is alſo made here, of a ſapphire colour, and eſteemed better than that of Rome; and like- wiſe alum to the greateſt perfection. The large leaden kettles uſed in this operation are not heated by any fire of wood or coals, but only by the natural heat of holes in the ground over which they are placed. This diſtrict produces alſo a good plaſter; and of the earth itſelf are made cups and other veſſels, which in ſeveral diſtempers are reckoned to be very wholeſome for ſick people to drink out of. The produce of the Solfatara is yearly farmed at ſeven or eight hundred *ſcudi*

\* In Egypt, for want of wood, a great part of their fuel is the dung of animals mixt with ſtraw, and dried; and the ſoot thereof, with the addition of ſea-ſalt, is the principal ingredient in the Egyptian *Sal Ammoniacum*. This branch of commerce is chiefly carried on with Venice, where it is refined, and caſt like ſugar in large conical loaves. In its outward appearance it has very little affinity with the *Sal Ammoniacum* of Solfatara. Mr. Geoffroy at Paris makes his *Sal Armoniac* of human urine mixt with ſea-ſalt, which is not at all inferior to that of the Levant. He alſo makes it of bone, horn, blood, &c. The Engliſh ſalts, as they are called, are nothing but the volatile ſalt of the *Sal Ammoniacum* brought from the Levant.

or crowns. The greatest part of it belongs to the hospital of the Annunciata at Naples, and the remainder to the bishop of Puzzuolo. The steam or vapour issuing from these apertures of the Solfatara is said to be serviceable in a great many disorders. The soil hereabouts is so light and hollow that it is dangerous to use a horse in this excursion. Upon a spot betwixt the place where the sulphur-stones are dug and the alum-huts, I caused a hole to be dug to the depth of a foot and a half, and a stone of about fifteen or twenty pounds weight to be thrown into it. This was immediately attended with a rumbling noise under ground, like the explosion of cannon at a distance; and from the continuance of the noise and reverberations it might easily be inferred, that it passed through a great number of caverns. It is not seldom that the effluvia of the Solfatara reach as far as Naples to the great prejudice of marble and silver utensils. The ancients, misled by the fables of their poets, held that some rebellious giants were thrown into the abyss under the Solfatara, and that the fumes issuing from the earth are caused by their eruptions. The historian Dio himself (*lib. lxxvi.*) says, that these giants appeared in great numbers both by day and night, which was a presage of some terrible eruption of Vesuvio. Even the light of Christianity has not expelled these chimera's; only the giants are turned into spirits or ghosts, said often to appear in these parts making most dismal lamentations. These ridiculous stories are now current in both city and country; for the vulgar believe, that those apertures are spiracles, if not of hell, at least of purgatory; and these idle notions are carefully promoted by a Capuchin convent in the neighbourhood, the people being thereby rendered more tractable. The church of this convent is built on the place where St. Januarius is said to have been beheaded.

There is always a great heat felt in this church, which is principally emitted from some holes near the high altar. A good marble bust representing St. Januarius is to be seen here, which is said to be done by a pagan artist, only from the bare description given of the saint by those devout matrons who gathered up his blood; and this bust serves for an original to all painters and sculptors in making the statues and portraits of St. Januarius. In the year 1697, cardinal Giacomo Cantelmi decorated the high altar with a beautiful basso-relievo of the martyrdom of that saint.

Salt-petre.

A great quantity of salt-petre is to be seen on the walls of the vestry. That the monks may be provided with cool and wholesome water, their reservoir stands upon a pillar, inclosed within a wall, out of the reach of the warm and sulphureous exhalations; which are farther guarded against by a cavity underneath the cistern, lined with stone and filled with water, which intercepts the warm vapours as they arise. The garden belonging to this convent is planted with beautiful hedges of myrtle; there is likewise shewn in it the entrance of a cave, which is said to reach from Puzzuolo to the Lago d'Agnano.

Il Coliseo.

Near this church of St. Januarius is an amphitheatre, commonly called il Coliseo, and said to have stood formerly within the city of Puzzuolo, but is now near an Italian mile from it. This is a proof of the great decay of this town from its former extent and splendor. This amphitheatre is built with brick; the figure of it is oval, being a hundred and seventy-two feet in its longest, and eighty-eight feet in its shortest diameter. It has suffered very much from earthquakes; however, the two lowest galleries are still in pretty good condition. Here, it is said, St. Januarius and his companions were thrown to be devoured by wild beasts; but the latter were, it seems, not wanting in respect due to such holy personages, and never offered to lay a paw on them.

St. Januarius's prison.

At the entrance of St. Januarius's prison, now converted into a chapel, is an inscription, signifying that it was consecrated by the bishop of Puzzuolo in 1689, and promising an indulgence of forty days to those who devoutly visit that sacred spot in this amphitheatre.

St. James's church.

Close by the Coliseo is a church dedicated to St. James, in which, according to Sarnelli, the following ancient inscription on marble was dug up:

*Pro Salute**Imp. Cæsaris Titi Aelii**Hadriani Antonini Aug. Pii PP. &**M. Aelii Aurelii Cæsaris N.**Genio Coloniae Puteolanorum**Chrysanthus Aug. Disp. a frumento**Puteolis & Ostis**L. D. Decurionum permissu.*

†

*Felicitati perpetuæ temporis**D. N. Valentiniiani**Victoris ac Triumphatoris**Semper Aug.**Avianus Valentiniianus**V. C. Consul Companiæ**Devotus Numini**Majestatique ejus.*Ancient in-  
scription.

Within a small distance of the amphitheatre are a great number of subterraneous vaults running into each other which are commonly called a labyrinth; but by the learned supposed to have been a reservoir to serve the city of Puzzuolo with water. To every one of these apartments there are four doors, which makes the place extremely intricate; and, did not the almost total ruin of these subterraneous vaults obstruct the way, a person who would venture into them without a guide, would be in danger of losing himself among so many turnings and windings.

Ancient re-  
servoir.

A little further, towards Puzzuolo is an arched vault, which likewise seems to have been a reservoir; it is supported by eleven pillars which are incrusted with tartar, and at present is a wine-cellar. About this spot a great many ancient tombs have been discovered, and likewise the remains of some pagan temples, supposed to have been dedicated to Diana and Neptune; but antiquarians are not agreed about it.

Puzzuolo is eight Italian miles distant from Naples, and takes its Latin name *Puteoli*, either from a sulphureous stench, or from the great number of *putei* or holes which are made here on account of the sulphur works, and by digging for sand, which in ancient times was found very serviceable for building, especially under water\*. This city stands

Puzzuolo.

\* *Senec. Nat. Quæst. lib. iii. c. 20. Plin. lib. xxxv. c. 13. Quis enim satis*

stands on an acclivity, and the great quantity of beautiful stones and gems cast up by the sea is a sufficient proof of its former splendor and magnificence. The greatest part indeed of these stones are of a blue or red cast, with several pieces of *verde-antico*, porphyry, &c. and seem to have been used in mosaic work; there are frequently found among them agate, cornelian, amethyst, jasper, onyx, beryl, *lapis-lazuli*, &c. and many of them cameos's or intaglio's. But whether antiquarians may with sufficient reason conclude from hence, that in the time of the ancient Romans a great number of goldsmiths and jewellers resided here, I will not take upon me to determine. This however is certain, that Cicero in his epistle to Atticus, *lib. v. ep. 2*, makes mention of the *Emporium Puteolanorum*. This city has been very much damaged by the ravages of war, inundations and earthquakes; particularly from an earthquake in 1538, as appears from an inscription over the garden gate belonging to the palace of Toledo:

*Petrus Toletus Marchio Villæ Franciæ, Caroli V. Imper. in Regno Neap. Vicarius, ut Puteolano ob recentem agri conflagrationem palantes ad pristinas sedes revocaret, hortos, portus, & fontes marmoreos ex spoliis, quæ Garfia filius, partâ victoriâ Africanâ, reportaverat, otio genioque dicavit; ac, antiquorum restaurato purgatoque ductu, aquas sitientibus civibus suâ impensâ restituit. Anno a partu Virginis M.D.XL.*

‘ Don Pedro di Toledo, marquis of Villa Franca, vice-roy of Naples under the emperor Charles V, that he might restore to their former settlement the inhabitants of Puzzuolo dispersed by the late conflagration of their country, dedicated to ease and pleasure the garden and havens of this city, together with the marble fountains, and the

*satis miretur, pessimam ejus (terræ) partem ideoque pulverem appellatum in Puteolanis, collibus opponi maris fluctibus, mersunque protinus fieri lapidem inexpugnabilem undis, & fortiorem quotidie, utique si Cumano misceatur cemento; i. e.* ‘ Who can sufficiently admire, that the worst part of the soil in the mountains of Puteoli, which is therefore called dust or sand, should be made into a bulwark against the sea; and when sunk under water should soon become a stone, impregnable by the waves, and every day grow stronger; especially if it be mixed with Cumean cement. Commonly this red sand is called Puzzuolano, and is also found in other places.

‘ spoils



‘ spoils of his son Garfia’s victory in Africa \*; and, having  
 ‘ repaired and cleansed the ancient aqueducts at his own  
 ‘ expence, restored water to the distressed inhabitants.  
 ‘ 1540.’

In the piazza di Don Pedro di Toledo is the following  
 inscription on marble relating to the Puzzuolo baths :

*Carolo II. Austriaco Regnante,  
 Providentiâ  
 Petri Antonii Aragonii Proregis,  
 Neapoli  
 Egenis hospitio,  
 Naufragis portu,  
 Hic  
 Infirmis, restitutis thermis,  
 Subvenit :  
 Sic  
 Una pietas  
 Triplici flagello triumphat.  
 Salubritatem sitientes,  
 Ad has aquas trans Puteolos manantes accurrite;  
 Quarum virtutes in substrato lapide contracti,  
 In volumine Thermologiæ Aragoniæ,  
 A Sebastiano Bártolo elucubrato,  
 Et Neapoli impresso Ann. Dom. M. DC. LXIIX.  
 Plenius legantur.*

‘ In the reign of Charles II, of Austria, the bounty of  
 ‘ Pedro Antonio of Aragon, vice-roy, provided an hospital  
 ‘ for the poor, and a port for the shipwrecked of Naples;  
 ‘ and here, by repairing the baths, relieved the sick; thus  
 ‘ the stream of his benevolence flows in three branches to  
 ‘ relieve the necessities of the inhabitants. Ye who thirst  
 ‘ after health repair quickly to these waters that flow through  
 ‘ Puzzuolo, the virtues of which, briefly exhibited in the  
 ‘ stone underneath, may be read at large in the *Thermo-*  
 ‘ *logia Aragonia* of Sebastiano Bartoli, printed at Naples in  
 ‘ 1668.’

\* These words particularly allude to a small pillar with an Arabic in-  
 scription which D. Garfia brought out of Egypt and set up in the garden  
 belonging to the Toledo palace.

Antique statue.

In this square is also a fountain adorned with a fine statue of St. Januarius, and an ancient Roman statue which was dug up without the city, behind the garden of the above-mentioned palace of Toledo in 1704. The last piece stands on a pedestal of five *palmi*, and is nine *palmi* high; it is of fine marble, and represents a Roman nobleman in a *Toga*. The following ancient inscription is to be seen under it:

Inscription.

*Mavortii*

*Q. Flavio Mæfio Egnatio Lolliano C. V. Q. K. Prætori Urbano, Auguri Publico Populi Romani Quiritium Conf. Albei Tiberis & Cloacarum, Conf. Operum Public. Conf. Aquarum, Conf. Camp. Comiti Flaviali \*, Comiti Orientis, Comiti primi ordinis & Proconsuli Provinciæ Africae, collectus Decatressemum Patrono dignissimo posuerunt.*

A few days after this statue had been dug up in this piazza or area, was found another, representing a young man in a Roman *Toga*; it is only five *palmi* in height without the pedestal, on which is the following inscription:

*Mavortii Jun.*

*Q. Flavio Mæfio Cornelio  
Egnatio Severo Lolliano  
C. P. Q. K.  
Decatrenses Clientes ejus  
Patrono Præstantissimo  
Posuerunt.*

According to Parrini, several urns and old coins were likewise discovered near this piece of antiquity.

Monument of the emperor Tiberius.

Near the house of Signior Magliarese in the above-mentioned Piazza di Toledo, was dug up, in 1693, a pedestal of white marble, seven *palmi* in breadth, and five and a half high. Upon it are fourteen figures in basso-relievo, which, according to the opinion of some learned men, represent so many cities in Asia Minor, to which the emperor Tiberius, as we are told by Suetonius, in the forty-eighth chapter of his life, sent very liberal supplies, when they were demolished by an earthquake. Under some of the figures are still legible the names Philadelphia, Tmolus, Cyme, Hierocæfarea, Mostene, Ephesus, Myrina, Cibyra, and Temnos;

\* Puzzuolo was from its restorer also called *Colonia Flavia Vespasiana*.

the others must have been *Ægæ*, *Cumæ*, *Apollonia*, and *Hircania*. Eusebius, in his *Chronicon*, speaks of thirteen cities that were destroyed, and specifies the names of them, but very erroneously. Tacitus, *Ann. ii. c. 47.* Pliny, *lib. ii. c. 84.* and Seneca, *Nat. Quæst. lib. vi. c. 1.* mention only twelve. Orosius, and after him Cæsar Baronius, fix the time of this calamity at our Saviour's crucifixion. But the twelve cities were destroyed in the night, and, according to Tacitus, in the third year of the emperor Tiberius's reign, which was about fourteen years after the death of our Saviour. Upon one side of the pedestal is the following inscription between two of the figures mentioned above :

*Ti. Cæsari Divi  
Augusti F. Divi  
Julii N. Augusto  
Pontif. Maximo Cæs. IIII.  
Imp. VIII. Trib. potest. XXXII.  
Augustales  
Republica  
Restituit.*

Probably the statue of Tiberius, that stood on this pedestal, lies under or near signior Magliarese's house. The discovery of these remains of antiquity was made by digging a cistern for keeping oil. Gronovius and Fabretti have communicated their explanations of this basso-relievo, &c. to the learned world; the former, in a particular treatise printed at Leyden, and the latter in his collection of inscriptions.

A little way from the cathedral in the wall of a house occupied by one Calzola, there are four monumental inscriptions of Turks or Saracens cut on marble in Arabic characters. The first died in the year of Christ 1079, the second in 1181, the third in 1182, and the fourth in 1285. According to the learned Benedictine, Montfaucon, these prolix inscriptions contain, besides particulars of the persons to whose memory they are erected, many sentences out of the Alcoran, concerning death and a future state.

Sepulchral  
inscriptions  
of Turks.

The cathedral of Puzzuolo is built with large blocks of marble, and was converted from a pagan temple into a Christian church. Over the frontispiece is the following ancient inscription :

*Calpurnius L. F. Templum Augusto cum ornamentis.*

Statue of St.  
Januarius.

It is now dedicated to St. Proculus and St. Januarius, whose statues of marble stand in the middle of the church, with inscriptions. Under the statue of St. Januarius is the following :

*Urbis Liberatori Patronoque amantissimo  
Divo Januario,  
Qui, postquam in eodem sui Martyrii loco  
Dicatum sibi Templum fuit,  
Publici memor obsequii,  
Suos Puteolos a sepulchralibus flammis  
Assiduisque telluris motibus  
Ardense adhuc Vesuvio M. DC. XXXI.  
Servavit immunes ;  
Noluit enim, tremere solum suo firmatum sanguine ;  
Noluit flagraret Hospitium sui triumphi laureâ decoratum.  
Grati animi ergo  
Hec in sua Cathed. monumentum erexit  
Idem D. Fr. Martinus de Leon & Cardenas,  
Summi Pontificis Assistsens,  
Atque Catholicæ Majestatis a latere status Consiliarius,  
Secundâ hujus instauratione Basilicæ  
Idibus Octobris MDCXLVII.*

‘ To the deliverer of the city, and its most propitious patron, St. Januarius, who, after a church had been dedicated to him on the very spot where he was martyred, in regard of that public mark of veneration, preserved his Puzzuolo from destructive flames and earthquakes during the dreadful inflammation of Vesuvio in 1631, being unwilling that the ground, which was rendered firm and stable by his blood, should tremble ; or that a place decorated with the laurels of his triumph over death should be consumed with fire. Dr. Fr. Martini de Leon and Cardenas, &c. in gratitude for the saint’s protection, erected this monument the 15th of October, 1647, &c.’

At the entrance of the church, on the left-hand, is a beautiful altar of inlaid work, with a very costly tabernacle, in which *lapis-lazuli* has not been spared. On the high altar the beheading of St. Januarius is extremely well painted. Puzzuolo, antiently Puteoli, values itself as having been honoured with the first Christian community in Italy ;  
St.

St. Paul \*, in his journey to Rome, having found brethren there.

The harbour of Puzzuolo is very commodious, and is formed by fourteen piers, or pilasters, rising above the surface of the water, which were anciently joined together by arches. Harbour of fourteen pilasters in the sea. The nearest pilaster on the Puzzuolo side consists of large blocks of that sort of stone called *piperno*, but faced with brick-work; and the interstices are filled up with a very hard mortar or cement, which is, undoubtedly, mixed up with *Puzzuolano*, or the Puzzuolo sand. On the sides of these pilasters are vast stones, with holes in them, for fastening ships, &c. The force of the waves is very much broken against these piers; and many judge them better for securing a harbour than a continuous mole, as in the former the accumulation of sand is not to be apprehended, the waves washing it back again through the intervals between the pilasters. From the ruinous arch-work some have been induced to look upon these pilasters as the remains of a bridge; and the common people usually call it *il ponte di Caligola*, as if it were the ruins of the bridge built by that emperor from Puzzuolo to Bajæ. This error, which Burnet has given into, Suetonius (*in vit. Calig. c. 19.*) very plainly refutes; where he says, that what Caligula built was no more than a bridge of boats covered with earth, and reaching from Bajæ to the Puzzuolo mole; so that the piers in the sea before Puzzuolo is not only plainly distinguished by that author from the moveable bridge of Caligula, but he has likewise called it by the name of *moles*, which is even now applied to any congeries of rocks or stone that serves for the security of an harbour. That the pilasters in the sea before Puzzuolo did not belong to a bridge is likewise apparent from hence, that they are not placed in a straight line, but form a curve towards the north. Lastly, it is manifest, from the following inscription found entire in the sea, near this place, in the year 1575, that the above-mentioned pilasters are no remains of any of Caligula's follies:

\* Acts, chap. xxviii. ver. 13, 14.

*Imp. Cæsar. Divi. Hadriani. Fil.  
 Divi. Trajani. Parthici. Nepos.  
 Divi. Nervæ. Pronepos. T. Aelius.  
 Hadrianus. Antoninus. Aug. Pius.  
 Pont. Max. Trib. Pot. II. Cos. II.  
 Desig. III. Opus Pilarum VI. \**

Now what necessity was there to repair (as the inscription intimates) at a vast expence, a work so far from being of any adequate advantage, that it only kept up the remembrance of the infamous Caligula's madness. This stone is at present fixed over the gate of Puzzuolo, with the following inscription superadded to it :

*Quem lapidem Antoninus Imp. statuerat, vetustas dejecerat, mare atque arena obduxerant, Franciscus Murillus Regiæ Classis Curator suâ impensâ educum Puteolanis municipibus pari studio restituit. A. D. MDLXXV.*

‘ The stone erected by the emperor Antoninus time had  
 ‘ thrown down, and the sea-water, sand, &c. covered, till  
 ‘ Francesco Murillo, &c. caused it, at his own expence, to  
 ‘ be removed and restored to the citizens of Puzzuolo in the  
 ‘ year 1575.’

Mr. Addison, in his travels through Italy, quotes from Julius Capitolinus, *in vita Antonini Pii*, an inscription, in which the city of Puzzuolo celebrates this emperor, alledging, *Quòd super cætera beneficia ad hujus etiam tutelam portus, Pilarum viginti molem cum sumptu fornicum reliquo ex ærario suo largitus est.* ‘ That, besides his other benefactions, he  
 ‘ likewise bestowed money out of his treasury for building a  
 ‘ mole of twenty pilasters with arches, for the security of  
 ‘ this harbour. But probably Mr. Addison, trusting to Sarnelli's quotation, has ascribed to Capitolinus what is not to be found in his life of that emperor. This last-mentioned author only says, that Antoninus Pius assisted several cities with money, in order to build new public works, or to re-

\* Seneca, *Epist.* 77, likewise calls them *pila*, or pilasters; and, according to his description, one might conveniently walk round them, and see all the ships coming in and going out of the harbour.

pair such as had fallen to decay; and this is all that can be inferred from him concerning this work at Puzzuolo.

As to the above-mentioned inscription, it rests only on Pighi's credit; who, in his *Hercules Prodicus*, says, that he found here the following imperfect inscription, which had, probably, belonged to a triumphal arch:

..... AESARI. DIVI .....  
 ....; HICI. NEPOTI. DIVI .....  
 ..... ONINO AVG. PIO .....  
 ..... OLONIA. FLAVIA .....  
 ..... VPER CETERA BEN .....  
 ..... VS. PILARUM. VIG. ....  
 ..... QVO. ET. MVNITION .....  
 .....

Which may be restored in the following manner:

*Imp. AESARI. DIVI. Hadriani. Filio. Divi. Trajani.*  
*Parti HICI. NEPOTI. DIVI. Nervæ. Pron. T. Ael. Hadriano.*  
*Ant ONINO. AVG. PIO. Pont. Max. Trib. Pot. Coss. p. p.*  
*co LONIA. FLAVIA. Aug. Putcolanorum. Quod. VPER.*  
*CETERA. BENeficia. ad. hujus. etiam. tutiam. portVS.*  
*PILARVM. VIGinti. molem. cum. sumptu. fornicum. reliQVO.*  
*ET. MVNITION. ex. ærario. suo. largitus. sit.*

Formerly the pilasters that appeared above the surface of the water were twenty-five in number; but at present most of them do not appear above the water, and some have been totally demolished and washed away by the agitation of the waves.

The sea about Puzzuolo abounds in fish, especially of the testaceous kind. Here is also a fish called Cavallo Marino, Cavallo Marino. which is not quite an inch in length, and is generally dried for keeping. The head of this little fish very much resembles that of a horse: it is often bruised with vinegar and honey, and applied by way of plaister to the part bitten by a mad dog; and the women eat them to procure a good breast of milk, and likewise apply them to the breast as an anodyne. This species of fish is also found on the other side of Italy, along the coast of the Adriatic; but not in such abundance as they are here.

The road on the right-hand, by the Grotto del Cane and Lago Agnano, is not the nearest way from the grotto of Paulypo to Puzzuolo, but that which turns off on the left to-

wards the sea, and runs along the coast : besides it is broader and pleasanter, as well as shorter than the other road. The barren mountain of Olivano lies on the right-hand of this road, and it is with a pleasing surprize a traveller sees a country, which was once only the dreary haunt of sea-fowls, &c. so greatly improved with a road extremely commodious for carriages and horses. The æra of this alteration was the year 1571, which is commemorated in an inscription erected on the road.

Hot baths. There are several hot baths along the coast, impregnated with alum, copper, and iron. On a spot about five hundred paces from Puzzuolo, near the sea, persons labouring under the gout or rheumatism are laid in a hole, dug in the ground for that purpose, according to the size of the patient, and about two feet deep; where the whole body, especially the part affected, is covered with the sand which came out of the hole, and, when it is too hot, they cool it by pouring some sea-water on it. This method, if often repeated, seldom fails of abating the violence, if not totally expelling the disease.

The remains of antiquity hitherto described in this letter should be seen the first day, and the following should be reserved for the journey to Cuma, and the other neighbouring places. Without an antiquarian for his guide, a foreigner would be at a loss; but they easily are to be met with in these parts. The first day is taken up with the grotto of Paufilypo, and the second spent in and about Puzzuolo. The usual gratification to an antiquarian for his trouble is from ten to fifteen *carlini* \*.

Just without Puzzuolo are the ruins of an ancient structure, said to be the *villa* or *academia Ciceroniana*, where the body of the emperor Adrian was deposited till the senate of Rome built a temple at Puzzuolo for his interment †. According to Pliny, *Hist. Nat. lib. xxxi. c. 2*, this seat, remarkable for its fine portico and grove, stood near the sea, betwixt Puzzuolo and the Lago d'Averno. After Cicero's death it came into the possession of C. Antistius.

At present this celebrated *academia* is converted into a cow-house. Not far from it are some of the ruins of an old structure, which passes for Lentulus's seat.

\* About four or five shillings.

† *Vid. Aelius Spartianus in vita Hadriani, ad finem.*



Gauri, a mountain in this neighbourhood, and in Juvenal, Sidonius Apollinaris, Galen, and Statius, highly celebrated for its wine, is at present a barren spot, and called il Monte Barbaro; but whether this proceeds from the degeneracy of the soil, or the long possession of the Saracens, is uncertain. However, the Franciscans have a convent upon this hill, which affords a glorious prospect. The vulgar here are possessed with a notion that immense treasures lie buried in this mountain; but guarded by evil spirits, whose favour not a few endeavour to procure by incantations, &c.

Directly opposite to il Monte Barbaro, towards the west, lies il Monte Nuovo, or the new mountain, which rose instantaneously in the night between the nineteenth and twentieth of September, 1538, during an earthquake, which caused a terrible devastation in the neighbourhood. The subterraneous fire, after making a wide chasm in this place, ejected such a quantity of stones, ashes, sulphur, and sand, as within twenty-four hours formed this mountain; the perpendicular height of which is not less than four hundred rods, and the circumference is three Italian miles. Gieronimo Borgia, who saw the new mountain soon after its first appearance, and wrote a poem on it, dedicated to Paul III, says, that the height of it was thirty *stadia*. Several fields, houses, cattle, and men were destroyed by this earthquake and eruption; and even the sea was strongly impregnated with sulphur, and suddenly ebbed away above two hundred paces, and left the shore covered with dead fish. The edge or brink of the original chasm is still to be discerned on the mountain, though it be almost filled up; and its circuit could not be less than an Italian mile. No fire, sand, or stone, is known to have been ejected since the first formation of the mountain. Gassendi in his *Physica*, *sect. iii. membr. i. lib. i. c. 6. p. 50. Oper. tom. ii*, thinks it to have been the effects of an earthquake: his words are as follows:

*Mirabilis videri potest, enasci ex opposito non modo in continentibus montes, sed etiam in medio mari insulas. Nam de montibus quidem facit fidem PVTEOLANVS ILLE, quem Simon Portius ita describit, ut fuerit unâ nocte ad plus quam M. Passuum altitudinem ex punicebis cineribusque congestus, id nempe sub finem Septembris anno M. D. XXXVIII.*

‘ It may seem still more wonderful, that not only mountains shoot up in the continent, but even islands in the middle

‘ middle of the sea. As to mountains, nothing can be more  
 ‘ notorious than that of Puzzuolo, which, according to  
 ‘ Simon Portio’s account of it, was, in one night, towards  
 ‘ the end of September 1538, formed by a congeries of  
 ‘ pumice-stones and ashes to the height of above a thousand  
 ‘ paces.’

But, though this alteration happened at the time of an earthquake, it was not caused by it; earthquakes indeed often overturn mountains, but never produce any; to do this, the eruption of a vulcano is required. The passage in Gassendi, quoted above, led Bernier in his *Abregé de la Philosophie de Gassendi*, tom. v. p. 127. edit. de Lion 1684, into a very pleasant mistake, where, of *Puteolanus* [*scilicet mons* \*] he makes an author. Such errors, however ridiculous, are not uncommon in many authors. Coiffeteau, in book iii, chap. xviii. of his translation of L. Florus, makes the city of Corfinium a general of that name. Antony Pinet, in his French translation of Pliny, by a strange metamorphosis converts two kinds of marble, one of which was called *lapis Numidicus*, and the other *Sinandicus*, into two cavaliers. The French translator of Bongar’s letters mistakes the Altorff academy for one monsieur Altorff; whereas he might easily have been better informed from Thuanus. Ludovicus à Santo Carolo in his *Bibliotheca Pontificia*, published at Lyons in 1643, takes *Articulus Smalcaldicus* to be a Lutheran author supposed to have written against the power and supremacy of the pope. Du Fer, the famous French geographer, has translated *Deserta Loca* in Witzen’s map of Tartary by *Deserts des Loques*. A like sagacity gave its origin to the island of Uspiam in some French maps of America; the geographers mistaking the words of our historian, *Gallis detecta insula uspiam in America*. The learned Menken himself, in his preface to his ingenious book *de Charlataneria Eruditorum*, mentions Bayle’s *Calendarium Carlananum* as a satire levelled against quackery, in French *Charlatanerie*; whereas it owes its name to Carla, a little town in the county of Foix, which was Bayle’s native place. How often foreigners confound the dutchy of Wurtemberg with the town of Wittemberg in the electorate of Saxony is sufficiently known. Mallet places the county of Reufs in the dutchy of Mecklenberg. Ma-

Flagrant  
mistakes of  
authors.

\* The author says, *Terra Motus*, whereas *mons* is the word understood.

dame Scuderi brings in a Turkish bashaw embarking at Constantinople, in order to sail to the Caspian sea within twenty days. Madame de Montmorency, in the year 1672, informs count Buffly Rabutin, that the Brandenburg forces were obliged to retreat; the Turks having made an irruption into the duchy of Prussia, and taken Kaminieck\*.

But to return to my subject. It is farther to be observed, that by the eruption of this new mountain, besides the destruction of the suburbs and the hospital of Tripergola †, the greatest part also of the Lago Lucrino, or Lucrine lake, was filled up, so that at present it has scarce any water; whereas among the ancients it was in great repute for its fish, especially oysters ‡. Pliny, *Nat. Hist. lib. ix. c. 8. Solinus, cap. 17.* and others, relate a remarkable story of a dolphin, which in Augustus's time appeared in the Lucrine lake, and was made so tame by a boy, that he would sit upon him, and used frequently to cross the lake on the dolphin's back from Bajæ to Puteoli. Augustus, according to Suetonius, by means of a canal, joined the Averno and Lucrine lakes with the Tyrrhene sea, and made the Portus Julius near Bajæ (employing twenty thousand men in these works ||) which are thus celebrated by Virgil :

Lacus Lucrinus.

Tame dolphin.

\* *Lettres de Buffly, tom. ii. p. 325.* What is still more extraordinary, in the year 1683, the grand vizier loudly complained to the French ambassador at the Porte, that France had given the Poles free passage through their country to facilitate their junction with the Imperialists.

† On a dispute betwixt the city of Puzzuolo and the Casa Santa della Annunziata, about rebuilding this hospital a great number of eye-witnesses were heard concerning the particulars of the eruption of Monte Nuovo in 1538, which served to put the fact itself beyond all doubt. These records are to be found in the episcopal archives at Puzzuolo.

‡ *Senec. Epist. lxxviii. Horat. Epod. Od. 2.*

*Non me Lucrina juverint conchyliis.*

‘Not Lucrine oysters would my palate please.’

*Plin. Hist. Nat. lib. ix. c. 54. Sergius Orata - - primus optimum saporis ostreis Lucrinis adjudicavit,* ‘Sergius Orata was the first who distinguished the delicate flavour of the oysters of the Lucrine lake.’

|| *In Vit. Octav. cap. 16. viginti servorum millibus manumissis & ad rem datis portum Julium apud Bajas, immisso in Lucrinum & Avernum Lacum mari, effecit.*

*An memorem portus, Lucrinoque addita claustra:  
Atque indignatum magnis stridoribus æquor,  
Julia qua ponto longe sonat unda refluxo,  
Tyrrhenisque fretis immittitur æstus Avernis!*

VIRG. Georg. lib. ii. v. 161.

- ‘ Or shall I praise thy ports, or mention make
- ‘ Of the vast mound that binds the Lucrine lake,
- ‘ Or the disdainful sea that, shut from thence,
- ‘ Roars round the structure and invades the fence.
- ‘ There, where secure, the Julian waters glide,
- ‘ Or where Avernus’ jaws admit the Tyrrhene tide.’

DRYDEN.

Some think that these lines intimate, that Augustus only contracted the passage and checked the influx of the sea into the Lucrine lake, in order to put a stop to the damages which the fishery suffered from its impetuosity. The great change which happened in this neighbourhood in 1538, and by which the Monte Nuovo was produced, has also choaked up this canal; so that at present the lake is separated from the sea by a slip of land fifty or sixty paces in breadth.

Lago Aver-  
no.

The way to Cuma lies betwixt Monte Barbaro and Monte Nuovo, the former being on the right, and the latter on the left hand. About half a mile from the Lucrine lake, on the left-hand, is the Lago Averno, which, like the mountain Gauri, is exceedingly altered, but much for the better. According to ancient historians, no fish could live in this lake; and its noxious vapours ascended to such a height, that birds flying over it dropt down dead. Hence it is said to have been called *ægvos*. Lucret. *lib. vi.* speaks thus of it:

*Principio, quod Averno vocant, non nomen id abs re  
Impositum est; quia sunt avibus contraria cunctis\*.*

\* See Silius Ital. *lib. xii.* Pliny and Varro. That nothing of this kind is now seen at Averno, is no proof that it never was so, as the sulphureous or other noxious effluvia which produced such effects in this lake may by earthquakes or other accidents have been obstructed.

- ‘ Next of Averno fung, and whence the name,
- ‘ And whence the rage and hurtful nature came ;
- ‘ So call’d, because the birds that cut the sky,
- ‘ If o’er those places they but chance to fly
- ‘ By noxious steams oppress’d, fall down and die.’

} CREECH.

This lake is at present stocked with variety of good fish, and the birds not only fly over it unhurt, but wild ducks and other aquatic fowls are to be seen upon it ; and the adjacent vine-yards produce a very good sort of wine. Servius (*ad Æneid.* iii. v. 442.) ascribes the noxious air about this lake in ancient times to the thick and lofty woods that then surrounded it, which hindered the dispersion of the effuvia ; adding, that, Augustus having ordered the wood to be cut down and extirpated, the country soon put on a chearful appearance. This lake in some places is a hundred and eighty feet deep. Boccacio \* tells us, that about three hundred years ago its water suddenly became so vitiated, possibly from the bursting of a vein of sulphur, &c. that most of the fishes in it died. As for the ruinous temple of Mercury and Neptune near the sea, and also the entrance into the sibyl’s cave, which lies on the other side, I shall take notice of them in the sequel, as it is most convenient to visit them in returning from Bajæ.

Nero was for making a broad and navigable canal from the lake Averno to Ostia, of which some traces are still remaining ; but it was never finished †.

Betwixt Averno and the city of Cuma is to be seen a part Arco Felice. of the Via Appia, where two hills are joined by means of a noble arch called Arco Felice, built with large bricks ; its height is seventy, and its breadth fifty-five feet ; the passage under it is twenty feet four inches.

After passing the Arco Felice, a narrow way leads to the The giant’s remains of a temple, which, as the deity to whom it was temple.

\* In his book *de Lacubus.*

† *Sueton. in vit. Neron. c. 31. Inchoavit - - fossam ab Averno Ostiam usque, ut navibus nec tamen mari iretur, longitudine per centum sexaginta millia : latitudinis, qua contrariæ quinqueremes commearent.* ‘ He began a canal from Averno to Ostia for a convenient water-passage betwixt those places, without going by sea, a hundred and sixty miles in length, and of a breadth sufficient for galleys with five branches of oars to pass by one another.’ *Vide Tacit. Annal. xv. c. 42. Plin. lib. xiv.*

consecrated

consecrated is not known, is called *il Tempio del Gigante*. The arched-roof of it is divided into small square compartments, like those in the temple of Peace at Rome, and plates of gold or silver, and other ornaments, seem to have been once fixed in them. This temple is thirty-six *palmi* in length, above thirty in breadth, and about forty in height. The colossus which stands at Naples, not far from the *Darsena*, called *il Gigante di Palazzo*, supposed to have been a Jupiter *Terminalis*, is said to have been dug up near the front of this temple.

Not far from this temple, on the left-hand, is an ancient edifice ninety-six *palmi* in length, and twenty-six in breadth, with an aperture in the roof to admit the light, which, from the many niches in the sides, where probably the urns with the ashes of the dead were set, is looked upon to have been a pagan sculpture.

This country affords several other remains of antiquity worth a traveller's notice; among which the antique statues, which contribute so much to the grandeur of the yet-unfinished university at Naples, are to be reckoned.

Cuma.

The greatest part of the ancient city of Cuma, with its magnificent temple of Apollo, was situated on a hill which afforded a beautiful and extensive prospect. This city, celebrated in the times of the ancient Romans, is now reduced to a heap of ruins\*.

Scipio Africanus's tomb.

The country still retains a luxuriant fertility, especially towards *Torre di Patria*, where it produces abundance of fig-trees of an uncommon size. The name of *di Patria* applied to this tower, is said to be derived from the second word in the following line, which Scipio Africanus ordered to be put upon his monument:

*Ingrata Patria, ne quidem ossa mea habes.*

‘Ungrateful Rome, thou dost not possess so much as my bones.’

\* That it was a very populous city in Lucan's time, appears from the following passage in that poet:

——— *Acidaliâ quæ condidit Alite muros  
Euboicam referens sæcunda Neapolis urbem.*

‘Where the fam'd walls of fruitful Naples lie,  
That may for multitudes with Cumæ vie.’

This place was anciently called Linternum; and, when it was besieged by the Vandals in 455, this tower was built on the spot where stood the great Scipio's tomb; and the word *patria* being all that was then legible on the monument, gave name to the new tower.

Near the city of Cuma is a very large reservoir, with a lofty arch over it, in which are several apertures, like wells, for drawing out the water. It is built of free-stone, and at present is quite empty. As far as can be conjectured from the sound caused by stamping with the foot against the bottom, there is another cavity under it.

On the opposite side, towards the sea-coast, is the entrance of a cave, said formerly to have been the abode of the Cumæan Sibyl. If the antiquarians may be credited, this cave extends three Italian miles in length to the Lago Averno, where it has another entrance: but in several parts the passages have been ruined; and at the entrance near Cuma there is no possibility of advancing in it above two hundred paces. This part of it is cut out of a rock, and of a considerable height and breadth. A few years ago the imperial general Wezel caused an aperture with one-and-fifty steps to be cut in the side of the cave, for the conveniency of coming out of it; but the peasants have since stopped it up.

Betwixt Cuma and Miseno lies the lake Acheron, or Palus Acherusia, so well known among the ancients; and from its back water it is, by Virgil, termed *tenebrosa palus*, i. e. 'the gloomy lake.' Its name of Acheron some derive from the Greek *ἀνευ χαράς*, i. e. 'without joy.' For the increase of its fishery, a canal has been made from the main sea into this lake; by which means the waters of it have been greatly mended, and rendered fitter for fish to live in. Most of the fishermen live upon a little island in the middle of the lake; but the fish they catch are mostly eels and barbels. In the summer great quantities of hemp and flax are mellowed here, which brings in to the Neapolitan hospital of the Annunciata, to which it belongs, a yearly income of eight or nine hundred *scudi*, the sum for which it is usually farmed. At present it is generally called Lago della Coluccia, or del Fusaro.

In these parts, as our antiquaries told us, Servilius Vatia, who, under the tyrannical reign of Tiberius, retired from court and business, had a seat; in the ruins of which were found several good inscriptions, which Capaccio has preserved.

preserved. Among others, he gives us the following fragment :

*Hic est posita Albacia Blefilla  
 - - - pari sine exemplo Fœmina  
 Quæ vixit annos XXX. M. V. D. XIX:  
 Dulcissimæ conjugii fecit - - -*

‘ Here lies Albacia Blefilla - - - a woman without an equal ; who lived thirty years, five months, and nineteen days. Erected to his entirely-beloved spouse - - -’

Under the calamities of Tiberius’s intolerable reign, Vatia, on account of the retirement he had chosen, was cried up as the happiest of the Romans ; so that it was a common saying, *O Vatia, solus scis vivere ;* ‘ O Vatia, thou alone knowest how to live.’ But Seneca seems to have been of another mind ; for he says, in his fifty-fifth epistle : *At ille latere sciebat, non vivere. - - - Nunquam aliter hanc villam Vatiâ vivis præteribam, quam ut dicerem : Vatia hic situs est.* ‘ But he knew how to lie buried in retirement, rather than how to live. - - - I never used to pass by his house, whilst Vatia was alive, without saying, Here lies Vatia.’

According to Seneca’s account, which is the only one extant, Vatia’s seat could not stand on this spot ; but must have been much nearer Baïæ, towards the west : *Occurrit Favonio & illum adeo excipit, ut Bais neget.* ‘ It faces Favonius, so as to intercept it from Baïæ.’ Now Pliny, *lib. ii. c. 47*, says, that Favonius blows from the *occafus æquinoctiali*, or west point. However Seneca, on account of its advantageous situation, honours Vatia’s seat so far, as to call it *villa totius anni*, or a pleasant retreat for all the year ; whereas persons of quality among the Romans had different seats according to the different seasons : for they resorted to Baïæ only in the cold months, or the spring ; but their summer retreats were at Tivoli and Fiescati.

**Piso’s baths.** From this place, a narrow road among rocks, and over a steep eminence where a continual guard is kept, leads to the ruins of Lucius Piso’s warm baths ; or according to others (though, I think, not with sufficient grounds, of a temple of Diana ; and from thence to the delightful bay of Baïæ. In this bay, which is in the form of a crescent, the ships ride in perfect safety. On the sea-shore, facing Baïæ,



is an ancient temple of Mercury \*, which may be looked upon as the Pantheon in miniature; for it is not above twenty-five common paces in diameter. It is quite round, with an aperture in the center of the roof for the admission of light: two persons directly opposite to each other, and whispering close to the wall, may converse with each other, without being over-heard by the company in the middle. Besides the round aperture at the top, this temple has four windows. The pavement at the entrance lies a foot under water, and most of it is either overflowed, or covered with rubbish; there is also a large crack or fissure in the cupola.

Not far from this temple, and nearer Baiæ, is an octangular shell of a temple of Venus, which is seven *palmi* thick, with eight large windows; and its inward circuit is seventy-three paces. Temple of Venus.

Behind this temple is a dark apartment hewn in a rock, called *la Stanza di Venere*, or Venus's apartment, the roof of which is embellished with basso-relievo's. These pieces represent nothing obscene or immodest, but only mythological stories and emblems, as a man pursuing a woman, a Cupid, several swans, fishes, festoons, &c. The marquis de Cellemare has stript this place of some of its best pieces, and a Centaur has been carried from hence to France; all these statues will be totally disfigured with the smoke of the flambeaux which are necessarily used in such dark recesses. In a side chamber, to which one must creep through a hole, is the figure of a tree formed by a kind of spar; but by some erroneously supposed to be a petrified vegetable. This *Stanza di Venere* lies betwixt the above-mentioned temples of Venus and Mercury. La Stanza di Venere.

The voluptuous and licentious manners of the ancient inhabitants of this country are sufficiently known by the descriptions given of them by Martial, Horace, and others †. The

\* This temple is also called *Truglio*, from *trullus*, or *trullum*, which signifies any building with a circular roof, as may be seen, p. 146. *Gestis Innocentii III. Pontif.* For such an apartment in the imperial palace at Constantinople, in which a council of the clergy was held, is known in history by the appellation of *Synodus Trullana*, or *in Trullo*.

† Seneca, *epist.* li, describes it as *Regionem, quam sapiens vir, aut ad sapientiam tendens declinet, tanquam alienam bonis moribus - - - Videre ebrios per litora errantes, & commensationes navigantium, & symphonicarum cantibus perstreptentes lacus, & alia, quæ velut soluta legibus luxuria, non tantum peccat, sed publicet, quid necesse est? - - - Effeminat animos amœnitas nimia: nec dubie, aliquid ad corrumpendum vigorem potest regio.* 'A coun-

The monuments still remaining sufficiently shew the ancient splendor and delightfulness of the coast round this bay, where there is now scarce a single house to be seen. It must have once extended itself considerably farther into the sea, since from *Baiæ* all along to the *Promontorium Penatæ*, in clear still weather, one may discern under the water a large paved road, and the remains of several magnificent buildings, with grand portico's, &c. As for the city of *Baiæ*, which stood on this coast, there is not the least remains to be seen of it. The fort lately built here is called *Baia*, and stands upon a rock; but the air of it is so unwholesome, that the governor takes care every night to lie at *Puzzuolo*. Sometimes prisoners are brought to the fort of *Baia*, which is more dreaded than any other prison in Italy.

*Baiæ.*

*Hortensius's villa.*

After passing a precipice that projects over the sea, you descend again to the shore; where the remains of *Hortensius's villa* are to be seen. This celebrated orator *Cicero* jestingly calls *Triton*, because he had accustomed the fishes in his ponds at this *villa*, to come at his call, and fed them with his own hand.

*Agrippina's tomb.*

Near *Hortensius's villa* is shewn an ancient ruin, said to have been the monument of *Agrippina*, who was put to death by *Nero*, her own son. Within it, on the left-hand, is an apartment, to which one ascends by a ladder, where are several reliefs of plaster, representing a sphynx, a griffin, and other imaginary animals. A figure of a woman about two feet high to be seen here, passes for *Agrippina* herself; and adjoining to this is a smaller apartment, where the antiquarians say that her remains were deposited: but with what truth, or even probability, is not easily determined. For *Tacitus*, *annal.* xiv. c. 9, affirms, that, even after the death

‘ try which a man of any wisdom or prudence would avoid, as the bane  
 ‘ of virtue, and destructive of good morals. - - - Where is the necessity  
 ‘ or pleasure of seeing drunken people reeling along the shore, or the lake,  
 ‘ echoing with effeminate music, with the noise of riotous persons sailing  
 ‘ on it, and other disorders of an unbridled luxury, where they are so far  
 ‘ from having any sense of shame, that they publish their own infamy?  
 ‘ - - - Luxuriancy of soil effeminates the mind, and the climate unques-  
 ‘ tionably conduces something to relax the vigour of the mind and body.’  
*Propertius* calls the coast of *Baiæ*,

*Littora quæ fuerant castis inimica puellis.*

— ‘ A licentious place  
 ‘ To chaste and modest virgins dangerous.’

of her unnatural son, the tomb of Agrippina consisted only of an heap of earth thrown together, betwixt Misenum and a *villa* of Julius Cæsar. That this unfortunate princess had a seat in this neighbourhood is unquestionable, as appears from Tacitus; but the same writer points out its situation nearer the Lucrine lake.

Betwixt Baiæ and Cape Miseno are likewise several other remains of antiquity; but the explanations of them are mostly grounded upon uncertain conjectures. Amongst other pieces there has been dug up hereabouts the statue of Venus, twice as big as the life, holding a globe in one hand, and three golden apples in the other; from whence some antiquarians conclude, that Venus Genetrix must have had a temple in this neighbourhood; and, as Julius Cæsar had a country seat near Baiæ\*, others still farther alledge, that he founded and built this temple.

On this coast there is likewise an ancient temple called Boaula, or Boalia, ascribed to Hercules, who, according to the ancient fable, brought safe hither the oxen which he had stolen in Spain. Even now a small district here bears the name of Baulo, or Baula, concerning which Silius Italicus says:

Boalia, a  
temple of  
Hercules.

-- *Herculeos videt ipso littore Baulos. Lib. xii.*

- ‘ Herculean Bauli founded on that shore
- ‘ He view’d.’

The antiquarians are at a loss where to look for Bauli, or the *villa* whither Nero conducted his mother, after her coming from Antium. According to Tacitus it must have stood betwixt cape Miseno and the Lago Bajano. Those who distinguish it from Hortensius’s *villa* are mistaken, and refuted by the following lines of Symmachus, who himself was afterwards the possessor of that *villa*:

\* According to Seneca, *epist.* 51, where he also mentions the seats of Marius and Cn. Pompeius on this coast, and approves of their choice of such a delicious country, saying, These heroes, according to their art of war, had built their mansions, like watch-towers, on the tops of mountains. *Vide Tacit. Annal.* xiv. c. 9.

*Huc Deus Alcides stabulanda armenta cœgit  
 Eruta Geryonis de lare tergemini,  
 Inde recens ætas corrupta Boaulia Baulos  
 Nuncupat, occulto nominis indicio.  
 A Divo ad proceres dominos fortunâ cucurrit,  
 Fama loci obscuros ne pateretur heros,  
 Hanc celebravit, opum felix Hortensius, aulam,  
 Contra Arpinatem qui stetit eloquio.*

‘ Hither the god Hercules drove the oxen he had stolen from the triple Geryon, to be kept in stalls. From thence modern ages, being ignorant of the derivation of the name, have erroneously called Boaulia Bauli. From the god it descended to illustrious princes, lest the fame of the place should suffer from obscure possessors; for the powerful Hortensius, who stood in competition with Cicero for eloquence, made this feat famous.’

Elysi-  
 an-fields.

That the Elysi-an-fields extend themselves towards the Dead-Sea, is taken for granted; but, as for the exact situation, some look for it about the district of Baula, where at present stands a mean village; and in the wall, built on both sides of the way, are several cavities, in which probably some urns were once deposited. Others place the Elysi-an-fields near the Mercato del Sabato, as it is called. Others again are positive that the Elysi-an-fields must have been in the neighbourhood of Cuma. All these spots, the fertility of the soil excepted, which produce delicious fruits and wine, exhibit nothing so beautiful and striking as to deserve the appellation of Elysi-an-fields.

Il Mercato  
 del Sabato.

Il Mercato del Sabato does not seem to have been a market-place, where things were every Saturday exposed to sale; but rather a *circus* for public spectacles, exercises, &c.

Mare Mor-  
 tuum.

The Mare Mortuum, or Dead-Sea, has a communication with the sea by a small canal, in which are several wire nets, &c. to prevent the fish, with which it abounds, from returning to the sea. This lake belongs to a private person, who farms it for five or six hundred *scudi* a year.

Promontory  
 of Miseno.

On the other side of the Mare Mortuum, towards the left-hand, lies the promontory of Miseno, where is still to be seen the remains of an ancient *pharos*, or light-house. The isthmus at the extremity near the cape is about two hundred paces in breadth from sea to sea; but farther up, towards the

the Dead-Sea, it is scarce fifty. Miseno is said to derive its name from a companion of Æneas, who was buried here, according to Virgil:

*At pius Æneas ingenti mole sepulchrum  
Imponit, suaque arma viro, remamque, tubamque,  
Monte sub ævio: qui nunc Misenus ab illo  
Dicitur, æternumque tenet per sæcula nomen.*

*Æneid. vi. v. 232.*

- ‘ But good Æneas order’d on the shore  
 ‘ A stately tomb, whose top a trumpet bore,  
 ‘ A soldier’s falchion, and a seaman’s oar. }  
 ‘ Thus was his friend interr’d, and deathless fame  
 ‘ Still to the lofty cape consigns his name,’ DRYDEN.

This promontory is almost entirely undermined, and the Grotta Traconaria\*, vulgarly called Dragonara, under it, is very well worth observing. It is divided by twelve large pillars into five walks, or isles. The middle is the broadest, and (besides the entrance, which is sixty-eight feet) is a hundred and seventy-eight feet long; the rest being only a hundred and seventy. They are all of the same height which is twenty feet. The four passages which cut these walks at right angles are of an unequal length, from a hundred and eighty to two hundred and twenty-four feet. The breadth of the walks is about four feet, and the walks are of freestone. The use of such a building is not known with any certainty; but it is most probable that it served for a reservoir of fresh water; which was here the most necessary, part of the Roman fleet being stationed at Miseno †.

There are also many other ruins to be seen here, which shews that this promontory was once covered with magnificent buildings. In the year 1699, the pedestal of a pillar or statue, five feet high, and three in breadth, with the following inscription, was found here:

\* *Tracones*, in the middle ages, signified subterraneous passages and caverns. *Vid. Vossius, lib. iii. de vitis ferm. c. 53.*

† *Vid. Plin. lib. vi. epist. 16. & 20. but especially Tacit. Hist. lib. iii. c. 57,* to which may be added the nearness of the Portus Julius.

*Jussu*  
*Jovis Optimi Maximi*  
*Damasceni*  
*Sacerdotes*  
*M. Nemonio M. F. Pal.*  
*Eutychiano*  
*Sacerdoti honorato*  
*Equo publico ab*  
*Imp. Antonio Aug.*  
*Pie P. P.*  
*Adlecto in ordinem*  
*Decurion. Puteolanor.*  
*aedili*  
*M. Nemonius Callistus P.*  
*Sacerdos remissa*  
*Collatione.*

Procita and  
Ischia.

The city of Miseno was in the middle of the ninth century destroyed by the Saracens; so that at present no remains of it are to be seen. The distance from Cuma to this promontory is five Italian miles. Opposite to it are the islands of Procita and Ischia, both producing plenty of fruit and excellent wine, and affording several pleasant spots for hunting. Procita is something above six Italian miles in circumference, and contains about four thousand inhabitants.

Ischia anciently bore the name of Enaria or Pitecusã. Its circumference, including the windings of the coast, is eighteen Italian miles: it lies about two miles from Procita. Formerly it suffered frequent damages from vulcano's, and especially in the year 1301: but for these last two or three centuries no fiery eruptions have happened here; and the smoke seen here and there to issue from betwixt the rocks proceeds from the hot springs and baths, of which there are in this island above thirty still in vogue; not to mention several sudatories for which it is famous.

Piscina Mi-  
rabilis.

On this side the Mare Mortuum in returning from Miseno is the *Piscina Mirabilis*, to which one descends by forty steps, part of which are at present in a ruinous condition. It is a square vault supported by forty-eight pillars; its length is two hundred and fifty *palmi*, the breadth a hundred and sixty, and its height near forty. The pillars are disposed in four rows, making five walks or isles. This unquestionably was

a re-

a reservoir; and the square apertures in the roof, of which there are thirteen, were made for drawing out the water. The pavement is made sloping towards the center, that the sediment of the water, gathering there, might be the more conveniently removed when it was empty.

This water is impregnated with tartar, so that the bottom and pillars, as high as the surface of the water used to rise, are incrufted with it: it is of such a hardness as scarce to be separated from the stone with hammers. The cement on the upper part of the pillars and walls where the water has not reached, which is about five *palmi*, is far from being so hard. This confutes the supposition, that the incrustation with which the lower parts of the work is covered, is a particular kind of mortar or cement compounded of the whites of eggs and pulverised marble, said to be used by the ancients.

It is much disputed by whom the *Piscina Mirabilis*, or wonderful reservoir, was built. Some attribute it to Lucullus, who had a superb palace in the neighbourhood: others are of opinion, that Agrippa had it made for the conveniency of the Miseno fleet, or for watering the gardens; and the chambers near it called *Cento Camerelle* seem to have been designed for the same purpose. As for the opinion of their being prisons for the Christians under sentence of death in Nero's time, it has not the least probability on its side. This work which very much resembles the labyrinths, as they are called, at Puzzuolo, is lofty and in pretty good condition; the galleries are long and narrow, and several of the doors are broken down.

In returning from Bajæ to Puzzuolo, there is a road close by the sea, hewn through a rock; and near it is the following inscription:

*Semitæ*

*In subjecti pelagi lubricitate  
Furto ab Hercule aggeratæ,  
Lucro à Cæsare Dictatore reparatæ,  
Ostentationi ab Agrippa restitutæ,  
Æstibus ejusdem pelagi disjectæ*

*Hanc*

**CAROLO II. REGE**

*In hujus montis firmitudine,  
Hominum salubritati restitutis Thermis,  
Petrus Antonius Aragonius  
Substituit,*

*Quæ*

*Prudentiore excogitata Hercule,  
Meliori destinata usui,  
Nec Cæsares expectabit, nec Agrippas.  
Per Aragoniam viam  
Iter perge, viator, ad Bajas,  
Eæ enim non luxui thermas  
Sed saluti paratas exhibent,  
Marmor quas suppositum docet.  
P. P. A. D. M. DC. LXIIX.*

‘ Instead of the road raised for theft by Hercules amidst  
‘ the fury of the waves, repaired by Cæsar, when dictator,  
‘ for self-interest, and restored by Agrippa again for ostenta-  
‘ tion, and after all ruined by the violence of the sea, Pedro  
‘ Antonio of Aragon, in the reign of Charles II, having,  
‘ for the health of the public, put the baths in a good con-  
‘ dition, has on the firmness of a rock substituted this road,  
‘ contrived by a wiser Hercules, destined to a better purpose,  
‘ and which will stand in no need of a Cæsar or an Agrippa.  
‘ Traveller, go on cheerfully along the Aragonian road to  
‘ Bajæ, where, as the marble underneath informs thee, are  
‘ noble baths, not subservient to luxury but conducive to  
‘ health. 1668.’

In returning from the remains of Julius Cæsar’s palace,  
you pass through an arched way hewn through the rocks like  
a long cavern, at the end of which are the celebrated warm  
baths, or rather, as they are indeed commonly called, *i Su-  
datorii*, or sudatories of Tritoli. They have two entrances,  
but afterwards are divided into six long apartments, where  
the



the heat is scarce supportable, till custom has inured one to it. A stranger should not go in without a guide and some flambeaux, as one may without such precaution fall into dangerous holes. In some parts of these sudatories are warm springs, one of which, at the end of a long passage of a hundred and twenty paces, is so hot, that a man can scarce bear a finger in the water of it, even after it has been carried out of the mouth of the cavern. Three times a year the hospital of the Annunciata sends hither whole caravans of patients, and the women have separate sudatories assigned them. This operation generally lasts seven days, and is begun about the 20th of June. These passages in the rocks, it is probable, were at first made for discovering the warm springs, of which manifest traces are to be perceived on the top of the mountain, and even in the adjacent sea. But probably, when these passages were cut in the rock, the heat might not be so intense as at present; for now, in a few minutes, a person stript naked is put into a profuse sweat. This increase of the heat may possibly be owing to the admission of the external air. This place has something of the aspect of a mine, where the passages are about seven or eight *palmi* high and four in breadth. It is not uncommon that, in some places, the sulphureous exhalation kindles into a small flame, which, though it appears considerable, is not to be approached without danger. On the road which has been pierced through the rocks, and before the entrance into these sudatories, are six apartments, all hewn out of the rock; which also serve for sudatories, as the heat issuing from the passages above-mentioned can be communicated to them. Formerly on the walls of these apartments were seen paintings and inscriptions expressing the distempers for which every apartment was best adapted; but nothing of these is now to be seen. This, as it is said, is owing to the envy and avarice of the Salerno physicians; the wonderful cures of these baths being a detriment to their profession. The present physicians of Naples are so far from looking on the Tritoli sudatories with an evil eye, that they not only prescribe the use of them, but have published a great number of inscriptions and Latin verses, with directions for the right application of most of the baths and sudatories in Naples.

The main sea washes against the rocks in which the sudatories have been cut, and the sands at the depth of four or five inches under water are very warm. Sponge, pumice-stones,

stones, and *balle-marine*, are thrown up in great quantities along the shore: the last are large round balls, composed of filaments like hairs, and not very different from the balls found in the maws of young calves. The pumice-stone is supposed to be ejected by a vulcano, and that its porousness is owing to the dissolution of its saline particles by the sea-water. It must be owned, that they are found in great abundance in the Sicilian sea, near the islands of Stromboli, di Volcano, Ischia, and other parts near burning mountains; yet, without examining particularly how the pumice-stone is formed, a subterraneous fire, or a vulcano, is not necessary for that purpose; for great numbers of such stones are found in lakes far enough from any vulcano's. Rocconi, in his remarks, mentions a kind of red pumice-stone frequently met with in the mountains of Radicofani near Florence; they are also found in some rivers.

From Tritoli it is proper to return to the Lago Averno, to take a view of some antiquities on this side, and likewise of the entrance into the sibyl's cave. From this entrance to the other near Cuma, already described, which is four Italian miles, there is said to have been in ancient times a lofty passage, which, according to Strabo, was discovered in Augustus's time. But time and earthquakes have caused such alterations here, that, to get to the entrance of the grotto, one is obliged to crawl ten or twelve paces along the ground; and to leave a servant without, in order to fetch proper assistance, in case, as it has sometimes happened, the entrance of the cave should be filled up by the falling in of the earth and stones. Within the grotto there is a large arched passage hewn out of the rock, near four hundred paces in length; you then descend on the right into another passage where the heat is greater, and overflowed with warm water; so that without boots there is no proceeding any further. Beyond this there is an apartment, in which is a kind of stone trough, by some antiquarians supposed to be the sibyl's bath, and by others her bed; on the walls are several figures made of small stones and shells of different colours curiously arranged. The pavement is also a mosaic work, but cannot be seen distinctly, as it is covered with water. Whether this cave was made for warm baths, or to provide stones for the great number of palaces which anciently stood in its neighbourhood; or whether it was designed for a refreshing cool retreat, or for some other more important use, probably, will never be ascertained. The pagan priests

priests finding such a place ready finished to their hands, it was no difficult matter for them to turn it to their advantage in their impostures and pretended oracles: but that such a spacious and expensive subterraneous structure was no more than the mansion of a sibyl is the more incredible, as all the stories of the ancients about sibyls, upon examination, are found to be entirely fabulous.

Here the Lago Averno is twenty-five fathoms deep, and almost entirely surrounded with a rising ground; so that a canal of communication with the sea, which need not be above the length of half an Italian mile, would make it one of the most commodious harbours in the world.

Near the banks of this lake are to be seen the ruins of a building, by some said to have been a temple of Mercury, and by others, of Neptune. Others again will have it to be the temple of Apollo described by Virgil; but nothing can be plainer, than that the poet is speaking of a temple standing on a hill \*. This structure, whatever it was, is octangular without, but the inside is a perfect circle, about thirty-six *palmi* in diameter. The roof is fallen in.

On the side of the Lucrine lake towards the sea is a hill with a deep rent on its summit; and the poor illiterate people are taught to believe that it was made at our Saviour's crucifixion, and was the passage through which he descended into the *Limbus Patrum*, in order to release the patriarchs; and to this the mountain owes the name of *il Monte di Christo*.

All these curiosities, exclusive of the islands, take up a compass of thirty-five or forty Italian miles; which shews that a very superficial view of them can hardly be taken in one day, though some travellers pretend to have done it. The narrow stony roads in these parts are scarce practicable for carriages, and therefore a saddle-horse is best for this excursion, which may be hired for six *carlini* † a day.

\* *At pius Æneas arces, quibus altus Apollo  
Præsidet, horrendæque procul secreta sibyllæ  
Antrum immane petit.*

*Æneid. vi. v. 9.*

‘ The pious prince ascends the sacred hill  
‘ Where Phœbus is ador’d, and seeks the shade,  
‘ Which hides from sight his venerable maid:  
‘ Deep in a cave the sibyl makes abode.’

DRYDEN.

† Two shillings sterling.

## LETTER LXI.

## Journey from ROME to LORETTO.

S I R,

Il Ponte  
Molle.

IN returning from Rome to Germany, you set out through the Porta Flumentana, formerly called Porta Flaminia; and on this road, at the distance of an Italian mile from Rome, lies the Ponte Molle, or Milvio, so called, but corruptly, from M. Æmilius Scaurus, who first built this bridge.

Via Cassia.  
Via Flami-  
nia.  
Ponte  
Felice.

That the space betwixt this city and the Ponte Molle, in the time of the ancient Romans, was not built upon; and that Rome did not then extend itself beyond the present walls is manifest both from its present appearance (for no traces of any ruins are to be seen here) and as it was the ground on which Constantine the Great drew up his army in order of battle against Maxentius. On crossing the Tiber over Ponte Molle, the road to Sienna and Florence (which was formerly called Via Cassia) turns off to the left; and the Via Flaminia on the right leads to Ariminum, or Rimini, and again crosses the Tiber by means of the Ponte Felice, where is to be seen the following inscription:

*Sixtus V. Pont. Max.  
Ut commeantes trajectionis molestiâ  
Et vestigali sublevaret,  
Pontem inchoavit  
Ann. Sal. MDLXXXIX. Pontif. sui V.*

‘ For easing travellers of the trouble and expence of ferrying over, his holiness Sixtus V. began this bridge in the year 1589, and the fifth of his pontificate.’

This bridge was called Ponte Felice, from the name that pope assumed whilst a monk.

Opposite to the above inscription are these words:

*Clemens VIII. Pontif. Max.  
Pontem a Sixto V. Pont. Max. inceptum  
Opere magnifico absolvit,  
Alveo excavato Tiberim induxit,  
Anno Sal. MDCIII. Pontif. sui XIII.*

‘ This

‘ This bridge, begun by pope Sixtus V, was magnifi-  
 ‘ cently completed by pope Clement VIII, and the Tiber  
 ‘ brought under it by a channel which he caused to be made  
 ‘ for it, in the year of our Lord 1604, and of his pontificate  
 ‘ the thirteenth.’

Some hundred paces from thence, on the left-hand of the  
 road, is a square large stone, with this inscription :

*VRBANVS VIII. PONT. MAX.*

*Tiberim viâ publicâ eversâ  
 Veterem repetentem alveum,  
 Novi effossione  
 Ad dextram deductum,  
 Aggeris objectu  
 Validâque compaer. lignorum  
 Sub ponte, quem declinabat,  
 Continuit,  
 Conservacioni prospiciens  
 Peninsulam adjacentem  
 Attribuit,  
 Anno Salutis MDCXXVIII.  
 Pontif. sui sexto.*

‘ The Tiber having borne down the public road in its ef-  
 ‘ forts to return to its ancient channel, was carried to the  
 ‘ right, and, by a new channel and a bank strongly fenced  
 ‘ with stakes, kept to its course under the bridge, which it  
 ‘ had left; and, for the preservation of it, the adjacent pe-  
 ‘ ninsula was added: such are the effects of the liberality and  
 ‘ paternal care of Urban VIII, A. D. 1628, and of his glo-  
 ‘ rious pontificate the sixth.’

At this bridge is the fifth stage, after having passed through  
 Prima Porta, Castel Nuovo, Rignano, Civita Castellana, and  
 Borghetto.

Betwixt Rignano and Civita Castellana, on the right-  
 hand, lies the mountain of St. Oreste, which some hermits St. Orestes  
 have chosen for their retreat. It is also called Monte di S.  
 Silvestro, from the convent built there by Charles the Great  
 in honour of St. Silvester; but its more ancient names were  
 Mons Faliscorum and Soracte. Possibly a period unjudici-  
 ously put after the first letter of the latter, made it S. Oacte,  
 which

which at last gave rise to the imaginary saint, Oreste. In the same manner, according to the testimony of Mabillon himself, St. Viarus was very near increasing the number of saints, had it not been discovered that the letters *S. VIAR*, on which the sticklers for Viarus's saintship relied; were no more than the remains of the title *Præfektus VIARum* \*, or surveyor of the high-ways.

An account of the remarkable annual offering of the Hirpii to Apollo on mount Soracte may be seen in Strabo, *lib. v. Servius ad Æneid. lib. xi. Plin. lib. vii. c. 2.* and Solinus, *c. 8.* Varro says, that the goats on this mountain leaped from one rock to another at the distance of sixty paces.

Civita Castellana.

The ancient Fescennium.

The village of Civita Castellana stands upon a steep hill, and is by Antonio Massa, who wrote a particular treatise *de origine Faliscorum*, thought to be the ancient Fescennium, or capital of the Falisci. Its distance from Rome is about thirty-seven or thirty-eight Italian miles; and the country about it is hilly, and not cultivated to the best advantage.

On the bridge towards Otricoli is the following inscription:

*Clemens XI. P. M.*  
*Oppositam agrorum partem*  
*Ponte raræ magnitudinis excitato*  
*Civitati conjunxit,*  
*Viâque Flaminîâ intra muros perductâ*  
*Ac longioris itineris incommodo sublato,*  
*Civium non minus quam exterorum utilitati*  
*Consuluit,*  
*Josepho Renato Card. Imperiali*  
*Cong. Bon. Reg. Præfektio*  
*Curante*  
*Anno Sal. MDCCXII. Pont. XII.*

‘ This stately bridge, which opens a communication between the city and the opposite part of the country, was built by pope Clement XI, by whose munificence also the Flaminian way was brought within the walls, to the great

\* The Romish church histories abound with new saints, who owe their titles either to ignorance or fraud. Witness St. Longinus, St. Veronica, and the eleven thousand virgins. The author, in his *Antiquities*, wishes to see a treatise *de pia Pontificiorum vel fraude vel ignorantia in explicandis veterum inscriptionibus*; and he who will give himself the trouble of gratifying the public with such a work, will find sufficient materials in Baronius, Allatius, Mabillon, and other Romish historians.

‘ conveniency

'conveniency of the public, the road being thereby considerably shortened, &c. 1712.'

On the left-hand, about an Italian mile from Otricoli, in the plain adjoining to the Tiber, are still to be seen the ruins of the old Sabine town Ocrea, or Oriculum; but they will not answer the trouble of turning out of the road to see them. The modern Otricoli is a wretched village standing on a mountain. Ruins of Ocrea.

Five Italian miles beyond Otricoli towards Calvi, the soil near the Tiber is so deep and marshy, that the men who draw barges laden with oil for Rome (ten or fourteen of which often tug at one barge) are obliged to walk bare-footed; and, if it happens to rain, such a thick fog is raised, that they are not able to keep their eyes open to pursue their journey, but are forced to come to an anchor. That the river Nera, which discharges itself into the Tiber above Otricoli, runs along a chalky bottom, is evident from the whiteness of its waters, which is taken notice of by Silius Italicus, *lib. viii.* and Martial; but it is remarkable the rain turns its water red\*. Remarkable chalky bottom near Calvi.

In the front of the post-house at Otricoli is to be seen this old inscription in honour of Julia Lucilia, &c.

*Julia. Lucilia.*  
*L. Juli. Juliani. Fil.*  
*Patroni. Municipi*  
*Cujus. Pater*  
*Thermas. Otricula-*  
*nis. a. solo. extructas*  
*Sua. pecunia. dona-*  
*vit.*  
*Dec. Aug. Plebs*  
*L. D. D. D.*

Betwixt this place and Narni the country exhibits some charming prospects, especially towards Porcaria, or Portaria Porcaria. (as it is termed on an inscription over the gate) which lies on the side of a hill. Near the Ponte Sanconaro, a little be-

\* *Plin. Hist. Nat. lib. iii. c. 12.* makes the water of the river Nar to be sulphureous; and *Martial, lib. vii,* agrees with him. Of the Vadimon lake, which lies in this neighbourhood, not far from the Tiber, mention has been already made, in describing the floating islands of Tivoli.

Cavern of  
the giant  
Orlando, or  
of a sibyl.

yond it is an inscription on a stone, commemorating the liberality of Gregory XIII, by whom this road was repaired. From hence the road runs through a very stony and mountainous country, with very deep precipices on the left-hand; but it is broad, and kept in good repair. On the summit of a hill are some supposititious monuments of an ancient giant, called Orlando; and among them a huge stone said to be his chair, and a cavern in which he lived. The cavern is very mean, partly hewn out of a rock, and partly built of flint and mortar; and in some places the water drops through. It is also called *Antrum Sibyllæ*, or the Sibyl's cave. In the rock on one side of the cave is an impresson, as is pretended, of a horse's foot, but done by a bungling carver. Near it is a deep hole in the earth, which in heavy rains is said to emit smoke, or steam.

Narni.

Narni is a very poor town; but, as it stands high, the prospect of the vale below, reaching as far as Terni, is extremely pleasant. The name of this town was formerly Nequinum, which was so called on account of the obstinacy of the inhabitants; who, being besieged, first killed their wives and children, to husband what provisions they had; and, when these were consumed, chose rather to lay violent hands on themselves than surrender. Others derive this name from the badness of the roads near this town. But, notwithstanding its present mean condition, it prides itself not a little in having been the birth-place of the emperor Nerva, pope John XIII, the Venetian general Gattamelata, cardinal Cesi, and other famous men. But cardinal Sacripanti does it no great honour. Here are some good springs, and a fine aqueduct, which conveys the water about fifteen Italian miles. In the episcopal church, the high altar and the stairs by which one descends into St. Juvenal's chapel are worth seeing.

Ancient  
bridge.

But, above all the rest, the ruins of the noble bridge built by Augustus over the Nera, deserves particular notice. It lies on the left-hand just below the city, and the only way to it is down a very difficult descent; but no person who has a taste for antiquity will grudge the trouble. By this bridge two mountains on the opposite sides of the river were joined, for the conveniency of making a road to Perugia. It was built with large square pieces of freestone inserted without cement or iron braces; the outsides of which are cut like diamonds. The piers, still to be seen in the water, give a very grand idea of the arches; which however were

not



not all of an equal diameter. Near the foot of the bridge is a hole said to be of such a depth, that by means of a subterraneous passage under the Nera one might cross to the other side of the river. On the Narni side, and on dry ground, one entire arch, of a very extraordinary height, is still remaining, which is above forty paces wide. Martinelli in his *Descrizione de' diversi ponti esistenti sopra il fiume Nera e Tevere* has given a particular description of this bridge; and according to his computation the length of it was eight hundred and fifty *palmi*, or six hundred and thirty-seven Roman feet and a half\*. The distance betwixt the piers of the first arch, which are still to be seen; is a hundred *palmi*; and the height of the arch is a hundred and fifty *palmi*. The distance betwixt the piers of the second arch was a hundred and eight *palmi*, that of the third a hundred and fifty, and the last arch on the other side of the Nera was a hundred and ninety *palmi*, or a hundred and forty-two Roman feet and a half. This arch, however, comes short of the Ponte Rialto, and other arches to be seen at present in Europe. Martial, *Epigr. lib. vii.* speaks of the bridge at Narni in the following manner:

*Sed jam parce mihi, nec abattere, Narnia, Quinto,  
Perpetuo liceat sic tibi ponte frui!*

- ‘ Preserve my Quintus, Narni, from all harm,
- ‘ So may thy noble bridge withstand the shock
- ‘ Of all-devouring time!’

The most convenient way for seeing this bridge is to let the carriage wait in the road to Terni, whilst one is getting down the steep descent mentioned above, which saves the trouble of climbing up the hill with the chaise. The Nera, which at a small distance from hence falls into the Tiber near Guastanello, abounds in tenches, mullets, eels, trouts, and other kinds of delicate fish. Terni lies seven Italian Terni miles from Narni; and the road runs along a fine valley, especially that part of it betwixt Cessa and Colle Scipoli (a corruption of *Collis Scipionis*) is quite charming. The fields <sup>onis.</sup> are planted with rows of trees, and very large and spreading vines interwoven with their branches. Amongst other kinds

\* The Roman foot, according to Montfaucon, is equal to eleven Paris inches.

*Uva Passa.* here is a sort of vine which bears small grapes without any stones in them. These are called *Uva Passa* \*, or *Passarina*, and are much used in sauces. They are also fraudulently mixed with the currants of the Levant, which they very much resemble both in taste and appearance. These parts also abound in olive-trees and fig-trees. According to Pliny (*lib. xviii. c. 28.*) the meadows about Terni, even those which could not be watered, were mow'd four times in a year: and, in the less fertile parts where they had three crops of hay, very rich pasture remained for the cattle. Turneps are here of such an uncommon size as sometimes to weigh thirty or forty pounds †; they seem to thrive best in stony ground. The seeds of these turneps however do not produce such roots in other countries; nor even in the Milanese, where the soil is remarkably fertile. The melons, peaches, figs, and other fruits that grow about Narni are much larger than in other places; it being nothing uncommon here to see peaches weighing from fifteen to eighteen ounces.

Large turneps.

*Interamna.* Terni was anciently called Interamna from its situation between the two channels of the Nera. It was the birth-place of Cornelius Tacitus the famous historian, and of the emperors Tacitus and Florianus. On one side of the market-place, near the entrance of the seminary, are some ancient inscriptions relating to the old Interamna. Over the market-clock is this moral verse:

*Hora, dies, & vita fugit, manet unica Virtus.*

‘ Hours, days, and ages fly away,  
‘ Virtue alone knows no decay.’

On a small pyramid that stands over the fountain in the market-place, is the following inscription:

\* The name of *Uva Passa* is not derived from *Patientia*, as Pliny would intimate, (*lib. xiv. c. 1.*) but rather from their dryness; for they seem to be, as it were, trodden together *αυξησασα*, or a *pandendo*, i. e. being exposed to the air and sun, &c.

† What Pliny says (*Hist. Nat. lib. viii. c. 13.*) of his having seen turneps of above forty pounds weight, is therefore the less to be questioned.

*Aquarum delicias*  
*Quas suo mirabatur in agro,*  
*Et sitiebat in gremio*  
*Interamna,*  
*Inclytæ Patriæ commodis*  
*Comes Antonius Manasse,*  
*Eques Sancti Michaëlis,*  
*De Dnis. Castr. Copparum Condñus*  
*Terrar. Cœlestat. & Turris Ursinæ*  
*Suo ære ingenioque adduxit,*  
*Marco Butaglino Gubernat.*  
*MDCLXXXIII.*

‘ These refreshing waters which Terni admired in its territory, and wished to receive within its bosom, were, to the infinite benefit of our illustrious country, and at the expence, and by the skill of count Antonio Manasse, knight of St. Michael, &c. brought hither under the inspection of Marco Butaglino in the year 1683.’

But the fountain on which this encomium was made does not yield any water, which gave occasion to the following verse :

*O voi, che qui trovare aqua pensate,*  
*Se non piove dal Ciel, non l'aspettate.*

‘ Whoever hopes to find water here will be disappointed, unless Heaven be kindly pleased to send some rain.’

After the example of several other cities in Italy, pretending to a greater antiquity than Rome, the inhabitants of Terni are extremely infatuated with this frivolous pretension ; which however is confuted by an inscription of their own. It is to be seen on the wall of the portico belonging to the seminary ; where it is expressly said, that this city [Interamna] in the consulship of Cn. Domitianus Ænobarbus and M. Camillus Scribonianus (which was in the seven hundred and thirty-fourth year from the building of Rome) had existed seven hundred and four years. This ancient inscription is as follows :

*Saluti perpetuæ Augustæ libertatique publicæ Populi Romani.  
Genio Municipii Anno post Interamnam conditam DCCIII. ad  
Cn. Domitianum Ænobarbum - - - - - Coss. Providentiæ Tib.  
Cæsaris Augusti nati ad æternitatem Romani nominis sublato hoste  
perniciocissimo P. R. Faustus Titius Liberalis VI. Vir. Aug. iter.  
P. S. F. C. i. e. iterum pecunia sua fieri curavit.*

This monument very probably was a flattering compliment paid to Tiberius, after he had got rid of Sejanus. To this may be added another inscription relating to the antiquity of this place, were there any certainty of its authenticity, or at least that it was not quite modern. It stands in the cathedral, and is expressed in the following words :

*Interamna anno ante Christum DCLXXI.  
condita vivente Pompilio.*

‘ Interamna was built in the year 671 before Christ, whilst  
‘ Pompilius was living.’

Over the Spoleto gate are the following lines :

*Porta, quam, Viator, ingrederis, trium monumentorum dicta,  
Ob proquinqua à fluminibus disjecta monumenta,  
C. Cornelii Taciti Politicorum Principis,  
Tacitique & Floriani Imperatorum hujus Urbis civium,  
Nunc in honorem sacratissimæ Laureti domûs,  
Quò revertentem te ducit, Lauretana nuncupata,  
Aditum præbet spectanti Interamnam,  
Præstantissimum Italiæ municipium,  
Patriam illius Claudii Neronis, qui ad Metaurum fluvium,  
Collatis cum Asdrubale signis,  
Istius internecone & exercitûs octoginta Pœnorum millium  
Annibalem ex Italiâ expulit,  
Carthaginensem Rempublicam concussit,  
Romanam periclitantem constabiluit,  
Et plures Cæsares terrarum Orbi dedit,  
Ad perennitatem gloriæ hujus municipii,  
Tantorum Heroum progenitoris  
Interamnenses Nabartes hanc memoriam aßponi curârunt  
Anno Dni. MDCLXXXIX.*

‘ Traveller,

‘ Traveller, the gate which thou enterest, formerly called  
 ‘ the gate of the three monuments (on account of the mo-  
 ‘ numents of Cornelius Tacitus the prince of politicians, and  
 ‘ the emperors Tacitus and Florianus natives of this town,  
 ‘ that once stood near it) but long since ruined by inunda-  
 ‘ tions, now in honour of the holy house of Loretto, to  
 ‘ which it directs thee as thou goest out of the town, is  
 ‘ called the gate of Loretto, and opens an access to thee  
 ‘ coming towards Terni the most eminent free town of Italy,  
 ‘ the native place of Claudius Nero, that illustrious warrior,  
 ‘ who, in the battle with Asdrubal near the river Metaro,  
 ‘ slew him and defeated his army, consisting of eighty thou-  
 ‘ sand Carthaginians; drove Hannibal out of Italy, shook  
 ‘ the Carthaginian state, and retrieved the Roman com-  
 ‘ monwealth; from whom also descended several emperors.  
 ‘ To perpetuate the glory of this borough, the nursery of  
 ‘ such distinguished heroes, the magistracy of Interamnia  
 ‘ or Terni have erected this monument in the year of Christ  
 ‘ 1689.’

The greatest trade of this place is in oil, and wine of a Trade,  
 most delicious flavour.

A traveller should not omit bestowing three or four hours <sup>Remarkable</sup>  
 to see the cascade formed by the Velino, about four Italian <sup>cataract of</sup>  
 miles eastward of Terni. As the road is impracticable for <sup>the Velino.</sup>  
 carriages, this excursion must be made on horseback: four  
*paoli* \* is the usual hire for each horse. The road is not only  
 very bad up the acclivity of the mountain, but by its narrow-  
 ness and the steep precipices on the left-hand is so dangerous,  
 that in some places it is adviseable to light and lead the  
 horse. The source of the river Velino lies among the Ap-  
 penine mountains near Civita Reale, about fifteen or sixteen  
 miles from Terni; and this river, after passing by Anter-  
 doco, Citta Ducale, and the Lago di Rieti, which has a  
 communication with the Lago di Pie di Luco, empties itself  
 into the Lago delle Marmore; the latter also joins with the  
 Lago di Cor delle Fratte. Some are inclined to think that  
 the Velino, after running through the Lago delle Marmore,  
 formerly inclined its course more to the left than it does at  
 present, and that its channel was in the valley below: but,  
 as the cascade extended itself so far as to be dangerous to

\* About two shillings.

the inhabitants of Terni, there was a necessity of altering its course and carrying it on the right towards a steep precipice inclosed within rocks, where its violence would be more easily broken.

Ancient Lacus Velini.

As to the ancient situation of the Lacus Velini, and the course of the river running from it, they cannot be traced out with any certainty. Cicero (*lib. iv. epist. 15. ad Atticum*) mentions a complaint of the Reatini against the Interamnates, who had diverted the course of this river. His words are, *Reatini me ad sua τεματην duxerunt, ut agerem causam contra Interamnates apud Cos. & decem legatos, quod lacus Velinus à M. Curio emissus, interciso monte in Nar deflavit: ex quo est villa siccata, & hũmida tamen modicè rosea.* ‘The Reatini led me to their τεματην, or meadows, that I might plead their cause before the consuls and the ten commissioners against the Interamnates, because the Lacus Velinus had been diverted from its course by M. Curius, and, by piercing through a mountain, made to run into the Nar; so that their town labours under a scarcity of water, &c.’ Varro also mentions this diverting the course of the river. On what the complaint against the Interamnates was grounded, I do not readily conceive; especially as Marcus Curius Dentatus, who had carried on bloody wars in those parts, was consul of Rome in the year 463 from the building of the city; so that this alteration must have been made above two hundred years before Cicero wrote this letter. Besides, Servius says, that the fertility of that country was greatly increased by altering the course of the Velino; and Virgil represents it as a very extraordinary improvement:

*Et quantum longis carpent armenta diebus  
Exigua tantum gelidus ros nocte reponet.*

VIRG. *Georg. ii. v. 201.*

‘For what the day devours, the nightly dew  
Shall to the morn in pearly drops renew.’

DRYDEN.

The last words of the passage of Cicero quoted above are something obscure. *Roseus* is often put for *roscidus*; and Servius says, that the country about Reate was called *Ager Rosulanus*. Virgil’s *Rosea rura Velini, &c.* must also relate to these parts: but I do not think that Dentatus altered the course of the Velino; Cicero speaking only of the intersec-

tion

tion of a mountain, which has nothing to do with the fall of the Velino down a precipice into the valley. Besides, this work is so far from diverting the stream from the inhabitants of Terni, that it brought it nearer to them. It is farther to be considered, that (as Tacitus writes, *Annal. lib. i. c. 79.*) the Reatini petitioned Tiberius against damming up the influx of the lake Velino into the Nar, which was then under deliberation, as it would infallibly overflow all the adjacent country. Had this cascade, where the stream precipitates itself into the valley, been then stopt, no detriment could have happened to the high country of the Reatini from the obstruction of its communication with the Nar. On the contrary, the Interamnates, or inhabitants of Terni, towards which the stream, after falling down from the rock, prosecutes its course along a deep valley, must have been exposed to the impetuosity of the water, and consequently were filled with apprehensions at the projected alteration; but it seems all their sollicitude was, that the Nar might not be divided into small streams, as their vale would, by that means, be more subject to inundations. Had this cascade, which is now viewed with such astonishment, existed in the days of Cicero, it must seem strange that no mention of such a cataract occurs in that author, or any other ancient writer. Pliny, *lib. ii. Hist. Nat. c. 62.*, speaking of the particular qualities of the air in different climates, says, *rosidas vespate Africæ vobles; in Italia Locris & in lacu Velino nullo non die apparere arcus.* 'That the summer nights in Africa are attended with copious dews; and in Italy, at Locri and the lake Velino, a rainbow appears every day.' And though he takes notice here of the rainbow daily formed over the lake Velino, possibly by the exhalations, yet he is entirely silent throughout his works with regard to this remarkable cataract. The river Nar is not a great way from Velino; hence Virgil places them together:

*Audit & longè Triviæ lacus audit amnis  
Sulphureâ Nar. albus aquâ, fontesque Velini.*

VIRG. *Æn.* vii. v. 516.

' The sacred lake of Trivia from afar,  
 ' The Veline fountains, and sulphureous Nar,  
 ' Shake at the baleful blast, the signal of the war.' }

DRYDEN.

Claudian, in his poem on Honorius, when the emperor quits the common road to take a view of the river Nar, does not make the least mention of the fall of the Velino; though such a work deserved a monarch's attention, and naturally offered to the poet a very entertaining picture for the embellishment of his poem. Some writers, indeed, imagine to have discovered a description of this cascade in the seventh *Aeneid*, v. 563, where Virgil describes the gulf through which the fury Alecto, after succeeding in her detestable expedition, plunges into the infernal shades:

*Est locus Italiae in medio sub montibus altis,  
Nobilis, & fama multis memoratus in oris,  
Amsancti vales: Densis hinc frondibus atrum  
Urget utrumque latus nemoris, medioque fragosus  
Dat sonitum saxi, & torto vertice torrens. &c.*

- ' Amid fair Italy, renew'd by fame,
- ' Lies a deep vale, Amsanctus is the name.
- ' Its gloomy sides are shaded with a grove,
- ' And a huge range of mountains tow'rs above:
- ' Fierce thro' the dusky vale the torrents pour,
- ' And o'er its rocky bed the whirlpools roar.' PITT.

In support of this conjecture it is farther alledged, that, according to the testimony of Solinus, Varro places the district of Reate so near the middle of Italy, that he stiles it the *umbilicus*, or navel of it: but what Virgil adds in the following lines by no means agrees with the cascade of Velino:

*Hic specus horrendum, sævi spiracula Ditis,  
Monstratur, ruptoque ingens Acheronte vorago  
Pestiferas aperit fauces - - -*

- ' There the black jaws of hell are open'd wide;
- ' There rolls dire Acheron his baleful tide;
- ' There lies the dark infernal cave, and there
- ' Pluto's abodes inhale refreshing air.' PITT.

The poet's description may, according to the opinion of Servius, in his notes on this passage, be more justly applied to a spot near the Via Flaminia, not far from mount Soracte, where there are ponds of a sulphureous water, and a cavern which emits a very noxious vapour.



The mountain which the Velino crosses before it falls from the precipice is indeed, with regard to the country about Terni, exceeding high; but it is inclosed on both sides with rocks that are still higher. As the country hereabouts is upon the descent, the rapidity of the Velino is increased after it has passed the Lago delle Marmore. This cataract consists of three cascades, one above another, and the lowest seems to be near two hundred feet. Nature has, on the left of it, prepared a narrow place like a promontory, in the form of a crescent, where the spectators may have a full view of the principal cascade. I own I differ from those who affirm this cascade to be three hundred feet high; yet this is certain, that one cannot, without a kind of pleasing horror, hear \* the roaring noise caused by the impetuous fall of the water, which immediately, even before it reaches the bottom, is converted into a white froth, and, dashing against the rocks at the bottom, causes a thick mist, like a cloud of smoke, to rise, which, in a clear sunshine, exhibits a most beautiful rainbow. What has induced some travellers to affirm, that this mist of watery particles ascends twice the height of the fall, I cannot say; nor shall I venture to determine whether the name of *Lacus Velini*, mentioned by Pliny and others, properly belongs to the Lago delle Marmore, or Lago di Cor delle Fratte, or Lago di Pie di Luco. According to the general opinion, the situation of the *Lucus*, or sacred grove, and of the temple of Velinia, corresponds with that of the little town of Pie di Luco, together with the lake of that name. This is also the opinion of Varro; but the cataract derives its name from the first mentioned lake, and is called *Cascata delle Marmore*.

In the year 1543, one Pietro Terrenatico had a very providential escape here. He was carried down the precipice by the force of the current, and yet was taken out without the least hurt. As he attributed his safety to the assistance of the holy virgin of Loretto, the story, with all its circumstances, Remarkable  
escape.

\* Seneca writes thus of a cataract in the Nile, *Ubi scopulos verberavit, spumat: & illi non ex natura sua, sed ex injuria loci color est. Tandemque eluctatus obstantia, in vastam altitudinem subito destitutus cadit cum ingenti circumjacenium regionum strepitu.* The water falls with such impetuosity against the rocks, that it raises a froth: but this colour is not natural, but owing to the cragginess of the rock. At last, having made its way through every impediment in its course, it is at once precipitated from such a vast height, that all the neighbouring country echoes with the noise of its fall.

is transmitted to posterity, being inscribed on marble at Loretto in the following words :

*Ego Petrus Terennaticus, Eques & Marscallus equitatis Ducis Castrorum, & cæteri equites ex Piceno ad vicum Varronis proficiscentes, cum Nonis Martii MDXLIII. ad Velinum lacum pervenissimus, & duo alii milites, Tiberius ex Graviscis, & Antonius Cortonensis a cæteris equitibus discessimus, ut illum viseremus locum, quo se Velinus in Nar præcipitat. At non procul inde, cum equum adaquarem, ego unâ cum equo in quasdam fluminis angustias incidi, ex quibus præcipitem altissimo casu, circiter videlicet centum cubitos altum, & Deiparæ Virginis Laurentæ opem implorantem, quidam me scopulus excepit incolumem, & rei miraculo admirandum atque attonitum. Quapropter illic votum persolvi Beatissimæ Virgini, quam tum præsentem propitiamque sum expertus, testibus oculatis duobus Centurionibus Chiancio Urbevetano & Raimundo cum universa equitum ala.*

‘I Petro Terennatico, captain in the duke of Castro’s regiment of horse, being on a march from Piceno to the town of Varro, came to the Velino on the 4th of March, 1543, with my troops : Tiberio Gravisi, Antonio da Cortona, and myself, leaving the rest of the regiment, went up to take a view of the place where the Velino falls down a high precipice into the Nar. But, as I was watering my horse at a small distance from the cascade, myself and horse, by the force of the current in a narrow part of the river, were carried down the precipice to the depth of a hundred cubits. In the extremity of my danger, as I implored the help of the virgin mother of God of Loretto, I fell without the least hurt upon a rock, quite astonished at my miraculous preservation. Wherefore, in gratitude to the propitious presence and protection of the most blessed Virgin, which I then experienced, I hereby discharge the vow I then made in the presence of the captains Chiancio Urbevetano and Raimundo, with the rest of the regiment.’

The Velino, after this fall from the rock, runs into the Nera or Nar near Terni, where it loses its name.

Il Mont-Eolo.

Il Mont-Eolo lies on the other side of Terni, six or seven Italian miles from that town, and is noted for the cool air, which, in summer-time, proceeds from the clefts and cavities of this mountain. Misson tells us, that the inhabitants

of the little town of Cessi convey the air through pipes into their houses and wine-cellars.

The road from Terni to Spoleto is extremely pleasant, being planted on both sides with olive and other fruit-trees, as far as the Monte di Somma, which in rainy or snowy weather is very slippery and difficult to be crossed.

Spoleto stands on a steep acclivity, and makes but a mean Spoleto, figure; yet, like other poultry towns in Italy, exhibits bombastic inscriptions concerning its antiquity, and many trivial occurrences which have happened there.

One of the gates of the town derives its name from Annibal, the Carthaginian general, and on it is the following inscription:

ANNIBAL  
*Cæsis ad Thrasymenum Romanis  
 Urbem Romam infenso agmine petens,  
 Spoletum magnâ suorum clade repulsus,  
 Insigni fugâ portæ nomen fecit.*

Inscriptions  
 over the Por-  
 ta d'Anni-  
 bale.

‘ Annibal, after defeating the Romans at Thrasymene, marching his army towards Rome, was driven from Spoleto with great slaughter: and his flight on that occasion gave name to this gate.’

In the cathedral are some paintings by Filippo Lippi Cathedral. Carri, which, after that artist had been poisoned out of envy in the year 1438, were finished by his assistant, one Diamante, a monk. He lies buried in the church, and has a marble bust and an epitaph erected to his memory.

Opposite to this bust is the monument of Giov. Francesco Ursini, adorned with beautiful basso-relievo's. And over the main entrance of the church is to be seen the virgin Mary, with some of the disciples, in ancient mosaic work.

The castle of Spoleto lies on an eminence, and is joined Castle. to the city by a bridge. From a mountain lying over-against the castle, which takes its name from St. Francis, the water is conveyed by an aqueduct into the town. The canal, or aqueduct, is a beautiful work, consisting of ten freestone arches, narrow indeed, but in the middle, on account of the depth of the valley, it is supported by a double arcade, the whole height of which is between four and five hundred feet; but Misson makes it still higher.

Round Spoleto, and also about Umbria, is found a fossil Fossil wood. wood, which is dug up in a chalky soil; it is porous like other

other wood, and burns to a coal. This is entirely different from a wood growing in some parts of Italy, which is not consumed after being red-hot for several hours. The best burning-glasses, which cause a fusion even in iron and stone, make very little impression on this wood; nor does it lose either colour or weight in the fire. The grain of this wood is not unlike that of oak; but it is something softer, and of a reddish colour. It grows soft and brittle after having been often in the fire, and is specifically heavier than water, the smallest bits of it sinking to the bottom. Vitruvius, *lib. ii. c. 9*, attributes a like specific gravity and incombustibility to the *larix*, which grows about the Po and the Adriatic sea: and adds, that Julius Cæsar set on fire a town built of this wood on the Alps; which, however, was not consumed. Pliny \*, who classes this tree among the species of pine and fir-trees, ascribes the like qualities to it. I shall enrich your collection of natural curiosities with a piece of this incombustible wood. Some of it has been found in Andalusia, near Seville †. The *linum asbestum* found in Transilvania and other parts, and of which incombustible paper and linen are made, is a stone, and differs specifically from the above-mentioned wood.

Fine country.

Temple of Clitumnaus.

From Spoleto the road lies through a most delightful valley, much resembling the country between Pisa and Florence. There is a most enchanting prospect from the temple of Clitumnaus, which lies two or three hundred paces from the first stage on this road, which is called la Vene. This temple has been converted into a Christian chapel, under the title of St. Salvatore. The front towards the plain makes a superb appearance, being adorned with six Corinthian pillars; two of which are covered with a foliage of laurel-leaves, two twisted, and the other two square and fluted. On the frieze are these words:

† *SCS Deus Angelorum, qui fecit resurrectionem.*

‘ The most holy God, and king of angels, the author of the resurrection.’

\* *Hist. Nat. lib. xvi. c. 10. Excepta larice, qua nec ardet, nec carbonem facit, nec alio modo ignis vi consumitur, quam lapides.* ‘ Except the *larix*, which never flames, nor burns to a coal; nor is any more consumed by the force of the fire than stones are.’

† *Vide Clerc Bibliothque Choisie, tom. xii. p. 57.*

On the right-hand, the architrave of the pillars with foliage exhibits this imperfect inscription :

SCS DEVS APOSTO - - - - -  
- - - - - SIONEM.

On the left-hand :

SCS Deus Profetarum qui fecit redemptionem.

‘ The most holy God of the prophets, the author of redemption.’

This edifice is oblong, and on the roof are the following words cut in stone :

T. Septimus Plebeius.

On the side towards the road is a crucifix, with vine-branches twisted about it, in basso-relievo.

This edifice having so few marks of paganism, and on the contrary so many signs of Christianity, the most probable conjecture is, that this chapel was built out of the ruins of a pagan temple; but whether this temple was consecrated to Clitumnus is another question, and not a little dubious: for Pliny \* places that temple near the source of the river Clitumnus, just on the spot where the river became navigable; which is not the case here. This scruple is farther countenanced by what Suetonius says, chap. 43. in the life of Caligula, namely, that this emperor went to Mevania to see the temple of Clitumnus, and the consecrated grove. Now Mevania is unquestionably the present little town of Bevagna, situated on the west-side of the Tinia, or Timia, at the influx of the rivers Tacarena and Rucciano into the Clitum-

\* Lib. viii. ep. 8. Fons ad hæc, & jam amplissimum flumen atque etiam navium patiens, quas obvias quoque & contrario nisu in diversa tendentes, transmittit & perfert: adeo validus, ut illa, qua properat ipse, quanquam per solum planum, remis non adjuventur: idem ægerrime remis contisque superetur adversus. — Rigor aquæ certaverit nivibus, nec color cedit.

Here it appears a fountain, and there immediately a very noble river, fit even to receive large vessels, that pass backwards and forwards, according as they are bound, one way or another: the current is so strong, that while the boat glides with the stream there is no necessity for oars; all is even as plain ground: but oars and poles are scarce sufficient in returning against the stream. — The water is as cold as snow, and the colour of it is as white.’

nus, which anciently might have retained that name as far as the Topino \*. But one of the many small chapels which Pliny places in this neighbourhood may have stood on this spot; especially as but a few paces from it there is an excellent spring, which illustrates the passage of Pliny quoted in the note †. Observing an inscription on free-stone in the bottom of this little spring, I persuaded some of the peasants to take it up, and found on it these imperfect words:

T. TFGALL  
XVIRO FE . . IEIS

Notions of  
the Italians  
concerning  
hidden trea-  
sures.

No sooner had I read these words, than the peasants asked me where they should begin to dig; and, upon my enquiring of them the cause of such a question, they very eagerly answered, *Per trovare i denari*; i. e. ‘To come at the pence;’ for they expected that I was now thoroughly informed where the treasure, which they were persuaded lay buried in the old temple or near it, was to be searched for. The common people all over Italy are strongly possessed with the notion that treasures are concealed in every part of the country; and, if curiosity detains a stranger any considerable time among ancient buildings or ruins, they immediately suppose, that it is to get an account of hidden treasures. On such occasions some caution is necessary to be observed, lest a person should bring himself into some disagreeable adventure

\* *Vid. Lucan. lib. i. & Stat. lib. i. Sylv.*

† *Adjacet templum priscum & religiosum. Stat Clitumnus ipse amictus ornatusque prætextâ. Præsens numen atque etiam fatidicum indicant sortes. Sparsa sunt circa sacella complura, totidemque Dei simulacra: sua cuique veneratio, suum nomen: quibusdam verò etiam fontes. Nam præter illum, quasi parentem cæterorum, sunt minores capite discreti; sed flumini miscentur, quod ponte transmittitur. Is terminus sacri profanique. In superiore parte navigare tantùm, infra etiam natare concessum — Nec desunt villæ, quæ secutæ fluminis amœnitatem, margini inssunt. In summa, nihil erit, ex quo non capias voluptatem, &c.* ‘Adjoining to it is an old and awful temple, in which the god Clitumpus stands, cloathed and adorned with the *prætextâ*. The oracles delivered shew the god propitious and prophetic. There are little temples scattered up and down in these parts, in every one of which is the statue of the deity: each has a distinct worship, and a particular name. Some of them have also springs consecrated to them: for besides the original spring, which seems, as it were, the parent of the rest, there are several smaller streants, divided from the chief source. They mix with the river, over which a bridge terminates the sacred, and divides them from the profane places. Above the bridge you are permitted only to go in boats; below it you are allowed to swim, &c.’

by too long an indulgence of his curiosity; especially when alone, and in a solitary place.

The ancients erroneously imagined that the great number of horned cattle brought from Umbria owed their white colour to the river Clitumnus. Hence Propertius says :

Of the breed  
of white  
cattle in  
this coun-  
try.

*Quà formosa suo Clitumnus flumina luco  
Integit; & niveos abluit unda boves.*

*Prop. lib. ii. Eleg. 19. v. 25.*

- ‘ Shaded with trees, Clitumnus’ waters glide,
- ‘ And milk-white oxen drink its beauteous tide.’

ADDISON.

Claudian, speaking of the journey of Honorius to Rome, says :

*Quin & Clitumni sacras victoribus undas,  
Candida quæ Latiis præbent armenta triumphis,  
Visere cura fuit. - - -*

CLAUDIAN. *de Sexto Cons. Hon.*

- 
- ‘ Next he came,
  - ‘ Where fair Clitumnus rolls his sacred stream,
  - ‘ Whence hecatombs of milk-white oxen come,
  - ‘ To grace the triumphs of imperial Rome.’

*Et lavet ingentem perfusum flumine sacro  
Clitumnus taurum, Narque albescentibus undis  
In Tibrim properans, Tineæque inglorius humor.*

*Sil. Ital. lib. viii.*

- ‘ Clitumnus, that presents its sacred stores,
- ‘ To wash the bull: the Nar’s infected tide,
- ‘ Whose sulph’rous waters into Tiber glide :
- ‘ Tinea’s small stream that runs inglorious on.’

ADDISON.

*Hinc albi, Clitumne, greges, & maxima taurus  
Victima, sæpe tuo perfusi flumine sacro  
Romanos ad templa Deum duxere triumphos.*

*Virg. Georg. ii. v. 468.*

‘ There

- ‘ There flows Clitumnus through the flow’ry plain;
- ‘ Whose waves, for triumphs after prosp’rous war,
- ‘ The victim ox and snowy sheep prepare.

ADDISON.

Servius, in his commentary upon these words, says: *Clitumnus autem fluvius est in Mevania, quæ pars est Umbriæ, partis Tusciæ, de quo fluvio, ut dicit Plinius in Historia naturali, animalia, quæ potaverint, albos fætus creant.* ‘ Now Clitumnus is a river in Mevania, a part of Umbria, which is a province of Tuscany. And Pliny, in his natural history, says, that the cattle which drinks its waters produce a white breed.’ Possibly Servius has an eye to the passage of Pliny, (*Hist. Nat. lib. ii. c. 103.*) which in the common editions runs thus: *In Falisco omnis aqua pota candidos boves facit.* Some Editions, instead of *omnis* have *annis*; and others, though but few, read *Clitumnus*; so that Servius’s copy must have been one of the latter. But, should this reading be admitted, it is hard to conceive how Pliny should commit such a geographical error relating to a country so near Rome, as to place the Clitumnus in the province of the Falisci, which belonged to Hetruria: whereas nothing can be more certain than that it is in Umbria, betwixt Spolletto and Tacarena; or more precisely in the country formerly called Mevania, as is evident from Pliny, Suetonius, &c. That the Hispellates had a public bath and house of entertainment near the Clitumnus, is mentioned by the younger Pliny. Now Hispellum is certainly the modern Spello, lying northwards, beyond the Topino, betwixt Foligno and Assisi, and famous for the many antiquities daily discovered there. As to the particular nature of the cattle of this country, their whiteness is by no means owing to the water of the Clitumno, the same species being seen in all the northern parts of Italy; especially in the Bolognese, whither the Clitumno does not direct its course. Neither does this river alter the colour of the swine bred near it, which in its neighbourhood and all over Italy are generally black, or of a dark brownish colour.

The Clitumno joins the Tacarena, the Rucciano, and the Tinea, which discharge themselves into the Topino, and under that name mingle with the Chiafcio, through which at last it loses itself in the Tiber.

Not



Not far from the above-mentioned temple of Clitumnus lies the village Pefignano, or Piffignano, on the right-hand of Piffignano. the road towards Foligno. The ancient name of it was Piscina Jani; so that some have been induced to believe, that the ruins which pass for a temple of Clitumnus, are rather the remains of a temple of Janus: but this conjecture wants farther support for its confirmation.

Trevi stands also on the right-hand on an eminence; and Trevi. the road all the way betwixt La Vene and Foligno is upon the level, and exceeding pleasant.

Foligno (in Latin *Fulginus*) has a greater trade in cloth, Foligno. silk, and spices than any of the neighbouring cities; and the magnificent altar and paintings in *fresco* in the episcopal church are worth observing.

On the left, at the next stage beyond Foligno, lies Assisi, Assisi. the native place of St. Francis, and very famous for the beautiful church belonging to the order instituted by that saint, in which some say he is buried; and also for the great number of pilgrims resorting to it. Those who are not drawn hither by devotion, will meet with such entertainment among the fine paintings in this church, by Giotto, Giottino, Giovanni Cimabue, Pietro Cavallino Romano, Frederico Barocci, &c. that they cannot be displeas'd with the journey. The convent of Franciscan nuns, called the nuns of St. Clare, is likewise worth seeing. To the south of Assisi, at the distance of an Italian mile, lies another beautiful church, called S. Maria Portiuncula, which is also much visited by pilgrims.

Near a hill, just without Foligno, in the way to Tolentino, CastroPales. it is worth while to go up to Castro Pales, where, besides a famous paper-mill, is to be seen the palace of the bishop of Orvietano, marquis of Elisei, to whom this place belongs. Here is a very remarkable grotto, where the Grotto. la-  
pideous exsudations have formed all kinds of ornaments, as pillars, bunches of grapes, pears, and other fruit, which hang down from the top. This grotto consists of several passages and apartments, and has a communication with the house. In the court are several inscriptions, indicating the time when Christina queen of Sweden, Violanta hereditary princess of Florence, count Daun the vice-roy of Naples, and other persons of distinction, visited this place, &c.

The road from hence to Tolentino lies over the Appennine Tolentine. mountains; but in these parts the roads are kept in exceeding good repair; and in several places stone monuments are erected in praise of the several popes, or surveyors by whom

the roads have been made or repaired. I cannot here forbear wishing, that, in several parts of Germany, the sovereigns would affect to perpetuate their names in this useful manner; it must be owned, however, that the house of Austria has set them a very laudable example in its hereditary dominions.

The villages and inns on this road are so mean, that it is advisable for a traveller to carry cold provisions with him; and especially some wine, as that of the country (which is always boiled for keeping) is not agreeable to every one's taste.

Macerata.

From Tolentino the road leads again into a level, fruitful, and well cultivated country. The prospect near Macerata over the vallies on each side of the road is extremely delightful. The chief gate of Macerata is built after the manner of a triumphal arch, with three arches; and over it on the country side stands a brass statue of cardinal Pio. The town affords nothing remarkable, and the clock-work, which the inhabitants so much boast of, is but a mere bauble. When the clock strikes, the three eastern *magi* makes their appearance, attended by an angel, and passing before an image of the virgin Mary make a reverential bow, the crowns on their heads being lifted up. Over them a star is suspended, which ascends whilst the images are passing under it. The figures are but a foot high, and perform their adoration in a very aukward manner.

Ruins of  
Helvia Ricina.

Betwixt Macerata and Recanati are to be seen the ruins of the ancient town of Helvia Ricina, built by the emperor Septimius Severus. After its destruction by the Goths, the inhabitants of Recanati and Macerata found a good supply of stones for building, among its ruins. At the last mentioned town the following ancient inscription hath been found:

*Imp. Cæsari L. Veri. Aug. fil. divi. Pii. Nep. Divi Hadriani. Pron. Divi. Trajan. Parth. Abnep. Divi. Nervæ. Adnepoti. L. Septimio. Severo. Pio. Pertinaci. Augusto. Arabico. Adiabénico. Parthico. Maximo. P. M. Tribunit. Potest. XIII. Imp. XI. Cos. III. P. P. Colonia. Helvia. Ricina. Conditori. suo.*

Recanati.

From Seravalle to Macerata the road runs along the bank of the river Chiento; and betwixt Macerata and Recanati crosses the Potenza. Recanati stands on a hill within three miles of Loretto; and, after passing through the gate of this town, one has a glorious prospect towards the Adriatic sea and adjacent valleys. The aqueduct, which, according to the

the inscription on it, was built by Paul V, is nothing extraordinary. But such is the fertility of this country, that the Macerata artichokes are frequently known to weigh above twenty pounds. The Recanati celery and the Loretto fennel are also highly esteemed; but the latter is yet inferior to that which grows in Sicily.

Large artichokes.

L O R E T T O.

I ever remain, &c.

L E T T E R L X I I .

Description of L O R E T T O .

S I R,

**T**HE Casa Santa, or the house in which the virgin Mary is said to have lived in Nazareth, has rendered Loretto famous all over Christendom. It is pretended to have been carried in the month of May, 1291, through the air from Galilee to Tersato in Dalmatia by angels; and four years and a half afterwards to have been carried to Italy, where about midnight on the 10th of December, 1294, it was set down in a wood in the district of Recanati, about a thousand paces from the sea. If Turfellini may be credited, on the alighting of this sacred house from its aerial journey, all the trees and shrubs in the wood bowed with the greatest reverence, and continued in that posture till at last they withered and decayed. It seems the remains of this pious wood, by the brutal irreverence of the peasants, were dug up in the year 1575 in order to improve the land\*.

A rich and pious lady whose name was Laureta, being at that time lady of the manor, the holy house was from her name called the house of Laureta. The road leading to this sacred house becoming dangerous by the cruelties of robbers, which deterred the pilgrims from resorting thither to perform their devotions, at the end of a few months the angels took it up again and removed it to a hill about a thousand paces nearer to Recanati. The place where it was then situated belonged to two brothers, who at first received the

Derivation of the name of Loretto.

\* Vide Horatii Turfellini *Historia Lauretana*, edit. Venet. 1727, 8vo, p. 27 & seq.

present with becoming joy and gratitude : but it was not long before the vast profits accruing from the resort of pilgrims to the holy house, and the rich offerings they made, kindled such feuds betwixt them as terminated in a duel, in which both the brothers lost their lives.

To prevent any farther misfortunes, and as a punishment to the unworthy possessors of such a treasure, it is pretended the holy virgin again directed the angels to remove the house a bow-shot further up the country, to an eminence about two thousand geometrical paces from the sea; and this is the place where it now stands. This happened a few months after it had been placed on the estate of those bloody-minded brothers; and it is received as a matter of fact, that the Casa Santa, within a year after its first arrival in Italy from Dalmatia, shifted its place three times in the district of Recanati.

The popish writers are at a loss for an answer to the objection, that the Casa Santa had been near two hundred years in Italy before any author of that country took any notice of it\*. But what greatly contributed to bring the *Madona di Lorretto* in vogue was the offering of a golden cup by pope Pius II. in person, on which is to be seen the following inscription :

*Pia Dei Genitrix,*

*Quamvis tua potestas nullis coarctetur finibus, ac totum impleat Orbem miraculis; quia tamen pro voluntate sæpius uno loco magis quam alio delectaris, & Laureti tibi placitam sedem per singulos dies innumeris signis & miraculis exornas; ego infelix peccator, mente & animo ad Te recurro supplex orans, ut mibi ardentem febrem molestissimaque tussim auferas, læsisque membris sanitatem restituas, Reipublicæ, ut credimus, salutarem. Interim hoc munus accipito micæ servitutis signum.*

*Pius Papa II. Ann. hum. Sal.*

*MCCCCLXIV.*

¶ Propitious Mother of God!

‘ Though thy unlimited power fills the whole world with  
‘ miracles; yet as thou art often pleased to shew thyself  
‘ more delighted with some places than others, and continuest  
‘ daily by innumerable signs and wonders to distinguish this  
‘ thy favourite seat at Loretto; I, who am a miserable

\* The author's confutation of this and other miracles of the same kind I have omitted, since the bare mention of them is enough to shew the ridiculous absurdity of such fables, which would hardly gain credit among Hottentots.

‘ sinner, run to thee for succour, and from the bottom of my  
 ‘ heart implore thy assistance; humbly intreating thee to re-  
 ‘ lieve me from a burning fever and a violent cough, and  
 ‘ likewise to restore the use of my feeble limbs, as I am per-  
 ‘ suaded that my recovery will be a public benefit to Christen-  
 ‘ dom. In the mean time graciously accept of this offering  
 ‘ from thy devoted servant, Pius II. pope, 1464.’

This offering and the omnipotence ascribed to the virgin Mary in the above-mentioned address were however of little effect; for his holiness died that very year at Ancona, and of the same complication of distempers against which he was for procuring the virgin’s assistance, by means of this splendid offering. But Turfellini roundly affirms, that the pope was cured at Loretto immediately after he had finished his prayer.

As to the dimensions of the Casa Santa, it is about forty feet in length, not quite twenty in breadth, and about twenty-five in height, according to Turfellini; but this author is even here very inaccurate: the house being properly forty-three Roman *palmi* wanting two inches in length within the edifice, eighteen *palmi* four inches broad, and twenty-six *palmi* in height. Hence it appears that the length is thirty-one feet and three quarters, the breadth thirteen feet and near three inches, and the height eighteen feet and three quarters English measure, reckoning a *palmi* and a half equal to thirteen inches. In the center of the roof it is five *palmi* higher than on the sides. Formerly this house had only a timber ceiling; but, lest by a great number of lights continually burning here it should happen to take fire, Clement VII. caused a vaulted roof to be made. For that end, and to strengthen the foundation as well as to prevent any damage by making this alteration, it was strongly compacted with rafters, boards, and ropes, and supported by machines till the new foundation was carried up, so as to be joined with the old walls of the house. At the same time also the door was altered: for there being only one entrance towards the north, which was in the front; to remedy this inconvenience, on account of the vast concourse of people coming in and going out, it was thought advisable to wall this up and make three other doors; two for the people, and a third opening into the holiest part of the chapel for the clergy. These breaches for the doors, by order of the pope, were not entered upon till after a proper course of

Description  
of the holy  
house.

fasting, &c. For it is pretended that Nerucio the architect, going about it without the proper preparations, as if it had been a common work, was seized with a sudden illness which was very near proving fatal to him. The west window opposite to the image of the virgin was also enlarged and secured with a gilt iron-work. The rafters, boards, tiles, and other materials that were taken away when these alterations were made, are deposited under the floor of the Casa Santa, that they might not be set up as reliques in other places, which might prove prejudicial to Loretto. With this view also the people are made to believe, and numberless instances are alledged, that those who presume clandestinely to carry away so much as a bit of stone or mortar belonging to this sacred house, are punished with diseases and other misfortunes, and become extremely wretched, having no peace of mind till they bring back what they have pilfered. This is farther confirmed by shewing a stone fastened with two iron braces in the wall, which John Soarius bishop of Coimbra, in the year 1562, sent back from Trent, that his health which had been impaired for taking away that stone might be restored; though he had pope Pius the Fourth's permission for so doing, and the stone was intended to be preserved as a relique in a new-built church in Portugal. The people therefore must be satisfied, and even account it no small favour to be permitted to kiss or lick the walls of the Casa Santa. This celebrated edifice is manifestly built of bricks of unequal sizes, though the popish writers labour labour hard to prove it a kind of stone\*, at present, no where to be found. These bricks indeed are not placed in the most regular order: however, should curiosity or devotion prompt a person to carry off the least fragment, he would find it difficult to avoid discovery; the cement, as is observed in all old buildings, being very hard to break off. On the ceiling is painted the assumption of the virgin Mary; but at present it is almost obscured by the smoke of the great number of lamps continually burning in this house.

On the top of the Casa Santa is a little tower, which the Roman-catholics cannot deny to have been the work of Christians; since it is contrary to all probability to imagine, that the virgin Mary had such a tower erected upon her

\* It would be no difficult matter to make the people believe this, when they have swallowed the fable recited above concerning this house.

mean habitation. In violent tempests of thunder and lightning, they ring two little bells which are hung in the tower, not doubting but their sound will disperse any tempest, and prevent any ill effects from it.

There is one part of the Casa Santa, which may be looked upon as the holy of holies; for it is separated from the other part by a silver balustrade and a gate of the same metal. This is said to be the spot where the virgin was sitting when the angel Gabriel appeared to her at the time of the annunciation. The silver balustrade was a gift of cardinal Portacarrero, and the gate of the same metal of cardinal Magalotti.

The window through which the angel came into the house, is shewn on the west side of the Casa Santa. The image of the virgin Mary, which stands facing it, is made of cedar, and is five feet in height. The evangelist St. Luke (who from the number of portraits of our Saviour and his mother, said to be done by him, must have had little time to spare for any thing else) has in this piece given us a specimen of his skill in sculpture\*. The divine infant in her right arm is not quite two *palmi* high, and of the same wood; in her left-hand she has a globe, and two fingers on the right-hand are erect, as if she was giving the blessing. The faces of both images have been overlaid with a kind of silver lacker, which is now become quite black with the continual smoke of the lamps; so that the virgin Mary wants only a thick upper lip to make her a perfect negro †. The infant Jesus is dressed in a flame-coloured habit, and the virgin Mary in an azure robe, with which she is so modestly covered; that

Remarkable window. The image of the virgin.

Of Christ.

Dress.

\* All the pieces shewn as St. Luke's works would make a very large collection; but it happens that the whole pretence of the evangelist's skill in painting relies upon the slender foundation of Nicephorus's testimony, and some other stories no less suspicious. The probability of it, however, vanishes, by considering that the ancient Jews and primitive Christians, according to the accounts of Josephus and Clemens Alexandrinus, exploded painting, as highly pernicious both to the state and religion. This is farther confirmed by the silence of the most ancient writers; and merits the more attention, as the fathers of the second council of Nice make no mention of St. Luke's painting; whereas it would have made very strongly for their zeal in support of images. It is very probable that St. Luke's descriptive account of the virgin's virtues, &c. have given rise to this fiction of his being a painter.

† The apocryphal book of Baruch, ch. vi. v. 21, likewise mentions the faces of idols grown quite black with the smoke of the lamps burning before them. See also Arnobius, *lib. vi. adversus gentes*, p. 202.

Crown.

nothing is to be seen of the statue but its face and the toes. The mantle hanging down her shoulders is of the same colour, powdered with golden stars; her hair hangs on her shoulders and part of her back. On her head is a triple crown of gold, enriched with pearls and diamonds, and another on that of the child Jesus; both were the gift of Lewis XIII. king of France, and valued at seventy-five thousand *scudi*, or crowns. On the former are these words engraven:

*Tu caput ante meum cinxisti Virgo coronâ,  
Nunc caput ecce teget nostra corona tuum.*

‘ In return for the crown which thou, O holy virgin, didst bestow on me, accept of this which I have placed on thy head.’

On the latter:

*Christus dedit Mihi,  
Christo reddo coronam.*

‘ Christ gave me a crown, and I restore it again.’

Jewels.

The gold-chains, rings, and jewels with which this image of the virgin Mary is loaded, though they make a most splendid appearance, I pass over, as they cannot be very entertaining in a description. They are also sometimes varied, in order to strike the eye with such alterations; and the jewels which are taken off at such times are laid up in the treasury. Her apparel also is not always the same; for on the seven days of passion-week she is dressed in deep mourning, and complimented with a fresh suit every day. When they take off or put on any part of the virgin's apparel, they use a great deal of ceremony, and low inclinations of the body; whilst the crouching spectators lay their distressed before the saint with loud invocations, the violence of which increases as the priests proceed in undressing the image; as if the cries of the suppliants could sooner touch the heart of the virgin when naked, than when she is dressed in her robes. The sculptor has taken care that the modesty of the priests should not be offended with the sight of a naked female statue, by adding a proper covering. An account of some of the ornaments which are generally to be seen on this pompous



pous image may not be displeasing to the reader. 1. A jewel consisting of thirteen rubies, sixty-six emeralds, and three hundred and fifty-one diamonds, which was an offering of Anne, a princess of Neuburg, and consort of Charles II. of Spain. 2. A golden crucifix, with very large and beautiful emeralds, the gift of cardinal Paolo Sfondrata. 3. Two large pearls set in gold, hanging at the divine infant's hand, presented by a princess of Darmstadt. 4. A crucifix set with diamonds of great value, given by cardinal Marefcotto. 5. and 6. Two other crucifixes set with rubies and diamonds, offered by the cardinals Barberini and Corsi. 7. The badge of the golden-fleece, with a collar set with large sapphires, rubies, emeralds, and topazes, the gift of Catharine wife of Gabriel Bethlen Gabor, prince of Transylvania. 8. A large golden heart hanging at a gold chain set with rubies and diamonds, offered by Maximilian I. elector of Bavaria. 9. A cluster of diamonds, rubies, and emeralds set in gold, on which is a pelican feeding her young-ones with her blood, represented by a very large ruby at her breast, an offering of the dutchess d'Ucceda, 10. A large emerald, set round with diamonds and rubies, which hangs on one of the infant's hands, the gift of the dutchess de Salviati. 11. Three admirable emeralds set in gold, and surrounded by diamonds and other emeralds, presented by Violanta Beatrix, a princess of the house of Bavaria, and widow of Ferdinand hereditary prince of Florence. The niche in which the image stands is adorned with seventy-one large Bohemian topazes, the offering of the cavalier Capra.

On the right-side of the image is an angel of cast gold, profusely enriched with diamonds and other gems, with one knee inclined, offering a golden heart embellished with large diamonds and terminating in a flame of rubies and pearls, with a lamp burning continually over it. This piece, which is said to have cost 50,000 ducats, was offered by Maria Beatrix Eleanora, of the house of Este, queen of King James II. of England, that by the intercession of the virgin Mary she might conceive a son. Accordingly, soon after, as it is said, she had a son; who has since made so much noise in Europe, under the name of the pretender to the British crown.

On the left-side of the virgin's image is a silver angel, in the same reverential posture offering her a golden heart crowned, and glittering with pearls, emeralds, and diamonds, likewise terminating in a flame. This was the gift of Laura Martinozzia,

Offering on  
the birth of  
the preten-  
der.

tinozzia, widow of Alphonso IV. duke of Modena, and mother to the above-mentioned queen of England.

On the right-hand of the virgin is a silver angel, weighing three hundred and fifty-one pounds, and offering, on a cushion of the same metal, an infant of massy gold, which weighs twenty-four pounds\*. This was the gift of Lewis XIII. king of France for the birth of the dauphin, afterwards Lewis XIV. who made a much greater stir in Europe than the Pretender mentioned above. Many other gold and silver images of children I omit; though some of the former exceed twelve pounds in weight, Here one also sees an infinite number of other costly votive pieces, the enumeration of which would engage me in a tedious detail.

The robe which this famous image had on, when it was brought from Dalmatia into Italy, is of red camlet, and kept in a glass shrine. The dish out of which it is pretended the virgin and her divine infant used to eat, is shaped like a shallow bowl, and of glazed earthen-ware; but its outside is now plated over with silver. This utensil is not only kissed; but rosaries, medals, *agnus Dei's*, crucifixes, and paper caps painted with the image of the Madonna of Loretto are rubbed against it, from a firm persuasion that they thus become an infallible remedy against the head-ach and other disorders. An ague is said to have been perfectly cured only by drinking a little cold water out of this dish: even the oil and wax of the lamps and candles burning before the image, are not without their medicinal virtues. Besides the dish, here are other pieces of furniture, the meanness of which shews the virgin's humility or low condition. Under the image image is the hearth, or fire-place, where she used to dress her victuals, which is now stiled *sacrosanctus caminus*.

Lamps.

Seven golden lamps are continually burning before the image, one of which, presented by the republic of Venice on account of the ceasing of an epidemical distemper; weighs

\* Dion, in his seventy-second book; says, that the emperor Commodus was possessed of a golden statue weighing a thousand pounds; but this still falls very short of the pieces which Ptolemy Philadelphus once exhibited to the people, as a display of his riches and power. Among these, according to Callixenes of Rhodes, cited in Athenæus's first book, were two golden eagles, each of them fifteen cubits long; one hundred golden couches, three thousand two hundred golden crowns; and likewise a crown eighty cubits in height, which was placed over the entrance of the temple of Berenice; not to mention some other particulars almost incredible.

thirty-seven pounds and a half. Under this hangs another, richly set with jewels, offered a few years since by duke Elia di Palma, who declared that it cost fifteen thousand ducats. The lamp that stands next the virgin's face, which is held by three angels, weighs nine pounds, and is a memorial of the devotion and skill of Francis Maria duke d' Urbino, who is said to have made this admirable piece with his own hands. Another golden lamp, weighing twenty pounds, to be seen here, passes for the work of Sigmund king of Poland. That which Francis II. duke of Modena offered to the virgin, weighs eighteen pounds and a half. Among the thirty-seven silver lamps, with which the other part of the Casa Santa is illuminated, several weigh fifty, eighty, a hundred, and four of them a hundred and twenty-eight pounds. For the supplying of all these lamps with oil, such legacies have been left, or funds settled by the persons who presented them, that that they are so far from being a charge to the Casa Santa, as to yield a considerable profit to it; some thousands of dollars being the least legacy left for each lamp.

The altar stands in the middle of the partition betwixt <sup>Altar.</sup> the *sanctum sanctorum* and the other part of the chapel. It does not intercept the full view of the image, which stands pretty high in the sanctuary behind the altar. The credulous papists affirm, that this altar was made by the apostles themselves, and brought hither from Galilee along with the sacred house.

On this altar is a square stone, on which St. Peter is said to have celebrated the first mass. The splendid *palliotto*, enriched with jasper, *lapis lazuli*, and agate, was the gift of Cosmo II. great duke of Tuscany.

Over the window, through which the angel Gabriel came into the virgin's house at the annunciation, stands a picture of the crucifixion, pretended to be brought by the apostles into this house, and to have been by St. Luke.

The present new floor of the Casa Santa consists of square pieces of red and white marble. The walls seem to have been formerly plastered with mortar; part of which, with the protrait of the virgin Mary, and a groupe of angels painted on it, is still remaining.

Notwithstanding the mean appearance of the walls within, the outside of the Casa Santa is most elegantly adorned with the finest marble; but it is so contrived, that the marble structure serves only as a case for it, leaving a small interval betwixt it and the brick walls of the Casa Santa. This is partly to  
be

be attributed to the veneration entertained for those sacred materials, and partly from an apprehension that they would not have suffered the new and unhallowed marble to be in contact with them; but would have repelled it with such violence, as to endanger the lives of the workmen. This (according to tradition) formerly happened to some builders, who, out of an indiscreet zeal, were going about to strengthen these sacred walls by some new additions.

The above-mentioned marble case was begun in the year 1514, in the pontificate of pope Leo X. and consecrated in the year 1538, by Paul III. The expence of it at that time, when labour was cheap, amounted to twenty-two thousand ducats, exclusive of twenty marble statues, and four brass doors of curious workmanship, which have been since added, and must have cost an immense sum\*. The most celebrated sculptors of that age, as Andrea Sansovino, Francesco Sangalli, Domenico Lamia, Nicolo de Pericoli, Biagio Bandinelli, Giovanni della Porta and his brother Tamaso, Girolamo Lombardi with his brother Aurelio, Rafaëlle da Monte Lupone, il Mosca Fiorentino, Nic. Tribulo, Contucci, &c. seem to have emulated each other in this noble structure. It is about fifty feet in length, thirty broad, and about the same height. No meaner materials than the whitest Carrara marble have been employed in this building. The two longer sides are adorned with twelve Corinthian pillars, and the other two sides with eight. The intervals between the pillars, are filled with basso-relievo's finely executed, representing the most remarkable incidents in the life of the blessed virgin, ten statues of the prophets, and above these the ten sibyls. Among the prophets on the southside, David, with the head of Goliath at his feet, is greatly admired by all connoisseurs; and on the northside, in a groupe representing the espousals of the virgin Mary, a boy playing with a dog, whilst his mother, with a child in her arms, looks at him with a countenance full of maternal tenderness and complacency, cannot be viewed without pleasure. This piece was designed and begun by Contucci, and finished by Raphael da Monte Lupone and Nicolo Tribulo. In the basso-relievo that exhibits the extraordinary conveyance of the Casa Santa

Fine basso-relievo'a.

\* The Casa Santa has indeed four doors, but one of them is a false door; for there are but three entrances cut through the wall. The brass-work is said to be done by Girolamo Lombardi.

through

through the air, the expression in a peasant driving his ass before him is strong and natural. This is the joint work of Tribulo and Sangalli. Under this piece is the following inscription :

*Christiane Hospes, qui pietatis causâ huc advenisti, sacram Lauretani ædem vides divinis mysteriis & miraculorum gloriâ toto Orbe terrarum venerabilem. Hic sanctissima Dei Genitrix Maria in Lucem edita. Hic ab angelo salutata. Hic æterni Dei Verbum Caro factum est. Hanc Angeli primùm à Palestina ad Illyrium adduxere ad Tersanctum Oppidum anno salutis MCCXCI. Nicolao IV. summo Pontifice. Postea initio Pontificatus Bonifacii VIII. in Picenum translata prope Recinetam urbem in hujus collis nemore eâdem angelorum operâ collocata; ubi loco intra anni spatium ter commutato, hic postremo sedem divinitus fixit anno abhinc CCC. Ex eo tempore tantæ stupendæ rei novitate vicinis populis ad admirationem commotis, tum deinceps miraculorum famâ longè lateque propagatâ, Sancta hæc domus magnâ apud omnes gentes veneratione habita, cujus parietes nullis fundamentis subnixi, post tot seculorum ætates integri stabilesque permanent. Clemens VIII. Pontifex Maximus in hoc marmoreo lapide inscribi jussit. Anno Domini MDXCV.*

‘ Christian stranger, whom devotion has brought hither,  
 ‘ thou seest here the sacred house of Loretto, which by its  
 ‘ divine mysteries, and the fame of its miracles, claims the  
 ‘ veneration of the whole world. In this house the most  
 ‘ holy Mary, mother of God, was born; here she was vi-  
 ‘ sited by the angel; here the WORD of the eternal God  
 ‘ was made FLESH. This sacred house was first brought  
 ‘ by angels from Palestine to the town of Tersati in Illyria,  
 ‘ in the year of the Christian Æra 1291, and in the ponti-  
 ‘ ficate of Nicholas IV. Afterwards in the beginning of  
 ‘ the pontificate of Boniface VIII. it was removed by angels  
 ‘ a second time across the seas, and placed in a wood near  
 ‘ Recanati: and lastly, after changing its situation three  
 ‘ times within the space of a year, it was at length, by di-  
 ‘ vine appointment, fixed on this hill, about three hundred  
 ‘ years since. From that time the reputation of this sacred  
 ‘ house has been continually increasing by the universal won-  
 ‘ der raised among the neighbouring states by so remarkable  
 ‘ an event, and likewise by the fame of its miracles, which  
 ‘ have attracted the veneration of the whole world. Its  
 ‘ walls, though without any foundation, after such a suc-  
 ‘ cession

‘cession of ages, still remain sound and intire. This inscription was cut in marble, and put up by order of his holiness Clement VIII. in the year of Christ 1595.’

The Casa Santa could not be truly said to stand without a foundation in the time of pope Clement VIII. which (according to Turcellini, p. 138.) had been laid by pope Clement VII.

Cafe of the  
holy house.

The edifice which incloses the holy house was designed by Bramante. Sansovino, Tribulo, and Andrea Contucci designed the sculpture, and also executed the greatest part. It was at last completed in the year 1579, and Gregory XIII. had the honour of putting the finishing hand to this superb work. It stands in the middle of a beautiful and spacious church, which preserves it from the injuries of the weather. The pilgrims, in their first procession, generally walk round the Casa Santa on their knees, though they are under no particular injunctions to do this; for the manner of their performing their devotions here is left to the dictates of their blind zeal.

No person to  
enter the  
Casa Santa  
with arms.

No person is permitted to enter the house with a sword, or any other weapon, which must be delivered to an ecclesiastic, who sits over-against the door of the sanctuary, and receives the little pecuniary presents which are made for the benefit of the church. A *scudi* is a sufficient gratuity for a company of two or three persons, and the like sum must be given at seeing the treasury: but the offerings of the pilgrims are very considerable, and may without exaggeration be computed at many thousands of ducats annually.

The extraordinary worship paid by the Romanists to the virgin Mary is sufficiently known: and as the veneration for reliques has been, in the last century, carried to the highest pitch, it may easily be conceived what a concourse of people must be continually resorting to a house in which the virgin Mary was born, brought up, espoused, and lived after marriage; in which also the incarnation of Christ was made known to her, where she was overshadowed by the Holy Ghost, and lastly, where our Saviour himself passed a great part of his life. From this last circumstance, some Romanists, when asked why this relique only, preferably to any other memorial of the evangelical history, especially the holy sepulchre, was brought away from the infidels by the ministry of angels, and removed into Europe? alledge for answer, that, among other reasons, it was owing to that natural

tural fondness which our Saviour retained for the house in which he had passed many pleasant hours in his childhood, &c.

The number of pilgrims who visited this place in a year has formerly amounted to two hundred thousand; but the re-formation has given a severe blow to the sale of indulgences; and even among those who still adhere to the Romish church the zeal for tiresome pilgrimages has cooled, or run into other channels; so that at present the number of pilgrims repairing hither annually, for devotion, seldom exceeds forty or fifty thousand. It is not many years since nine thousand happened to be at Loretto at one time; and what a confusion such a number must occasion in this little town, may easily be conceived. Some pilgrims come afoot, some ride on asses or horses. The female pilgrims who can afford it, generally travel to Loretto in a carriage; and, as large companies often journey together, many droll incidents happen on the road. As soon as they enter the suburbs, at the foot of the hill, they set up a singing, which continues till they reach the church. If the company be too large, the ceremony of going round the Casa Santa on their knees is omitted; and they are obliged to express their devotion in some other manner. The poorer sort of pilgrims are received into an hospital, where they are provided with beds, and bread and wine every morning and evening for three days. The greatest concourse is seen here in May, June, and part of July, and likewise in September; for it seems Paulus à Sylva was informed in a vision that the virgin Mary was born on the eighth day of that month.

The large church, in which the case of the Casa Santa Church stands, as if it was under a tent, is built of Istrian stone, which resembles the Travertino stone used at Rome. The front is entirely of marble, and embellished with very fine sculpture; and over the portal is a statue of the holy virgin, by the ingenious Lombardi. The three doors on this side of the church are of bronze with beautiful basso-relievo's, representing different histories of the Old Testament; these are likewise the work of Lombardi. Over the middle door are these words:

*Domus Dei paræ, in quâ Verbum Caro factum est.*

‘The house of the mother of God in which the word was made flesh.’

Besides

Altars and  
fine paint-  
ings.

Besides the altar of the annunciation which stands on the west side of the church without the Casa Santa, there are reckoned in the church about nineteen other altars and chapels, in which Peregrino Tibaldo, Annibal Caracci, Federico Barocci, Frederico Zuccari, Gasparino, Giovanni Baglioni, Simon Vouet, Girolamo Mutiani, Francesco Orvieta, Lorenzo Loth, Filippo Bellini d'Urbino, Giovanni Battista de Montenuovo, Francesco Minichio di Forli, and other celebrated artists, have given specimens of their uncommon skill.

The fetters of four thousand Christians, who, by the naval victory at Lepanto in the time of pope Pius V. in 1571, were released from Turkish slavery, afforded materials to make the iron grates at the front of the several chapels in this church. The great cupola is supported by eight large pilasters; and in it is painted the assumption and glorification of the virgin Mary, painted by Christopher Roncalli, otherwise called il Cavaliere Pomarancio. This cupola is covered on the outside with a hundred and thirteen thousand pounds of lead\*.

Font.

The font stands in a separate chapel and cost sixteen thousand *scudi*. It is of bronze and embellished with beautiful basso-relievo's, representing scriptural histories. The bason stands on four angels, and over it is the baptism of our Saviour by John the Baptist. It is the work of Verzelli da Camerino.

Cardinal  
Gaetani's  
monument.

On the beautiful marble monument of cardinal Gaetani is the following inscription:

*NICOLAUS GAETANVS, Cardinalis Sermoneta, Gentilis Papæ Bonif. VIII. cum sub. id tempus, quo ille Pontificatum iniiit, sanctam hanc domum hic tandem divinitus consedisset, & multa se a Deo Opt. Max. B. Virg. Deiparæ precibus obtinuisse meminisset, sperans ejusdem operæ morienti non defuturam, monumentum hoc marmoreum vivens & incolumis sibi faciendum curavit, atque in eo, ubi mortalitatem exuisset, corpus suum recondi voluit, ann. agens LIV. Obiit annos natus ferme LX. Ann. Sal. hum. MDLXXXV. Mense Majo.*

\* Nicholas Gaetini, cardinal Sermoneta, domestic chaplain to pope Boniface VIII, calling to mind, that about the

\* Vide *Le Glorie maestose del Santuario di Loretto*, published in octavo at Macerata by Baltasar Bartolini.



‘ time in which he entered into holy orders, this sacred house  
 ‘ had by divine appointment been fixed on this spot; and  
 ‘ that he had received many favours from the Almighty by  
 ‘ the intercession of the blessed virgin mother of God; in  
 ‘ hopes that her assistance would not be wanting to him in  
 ‘ his last moments, whilst alive and in his health, caused  
 ‘ this marble monument to be erected, in the 54th year of  
 ‘ his age, for the receptacle of his body, when he should  
 ‘ put off mortality. He died in the month of May 1585,  
 ‘ when he had almost reached the sixtieth year of his age.’

The remains of this cardinal were brought hither from Rome, where he died, and on his tomb-stone is this inscription:

*Hic habitabo, quoniam elegi eam:*

‘ Here will I dwell, because I have chosen her.’

The pavement of the church consists of square pieces of white and red marble.

Here are several confessionals with superscriptions over Confessionals. them, signifying in what language strangers may confess at any of them, and receive absolution. Upwards of twenty Jesuits are appointed as constant confessors; and among these a person of any European nation at least may find one who understands his native language. Formerly the Carmelite monks had the care of the Casa Santa, and it was promised them by pope Innocent VIII, as they alledged, that they had, for a long time before, been in possession of it, whilst the house stood in Galilee. This allegation was further confirmed by the deposition of a female demoniac\*. But these fathers having for the space of nine years quitted not only their function, but the town of Loretto also, on account of its unhealthfulness, pope Leo X. instituted canons in their Canons, stead, with a cardinal as president over them; and at last pope Sixtus V. settled a bishop here. The air of this place owes its present salubrity to pope Clement VII. who caused several little eminences to be levelled, woods to be cut down, and the morasses to be drained.

\* Turfelin. p. 104. This demoniac was a native of Grenoble, from whom information was received concerning the spot on which the virgin Mary and the angel stood at the annunciation.

Chaplains.

On account of the many masses partly founded for ever, and partly well paid for and said here daily on particular occasions, the Casa Santa maintains near eighty chaplains, who, with the canons, beneficiaries, and ecclesiastics that came to Loretto out of devotion, constantly perform this essential part of the Romish religion. The number of masses, daily said in the Casa Santa and in the great church where it stands, amount to a hundred and twenty-three, and in the whole year to forty-four thousand eight hundred and ninety-five.

Eunuch  
priests.

The eunuchs, who sing the offices in the choir of the Holy Chapel, likewise say masses here; and on such occasions carry their testicles about them in a little box, wisely concluding, according to mathematical calculation, that the fractions  $\frac{1}{2}$  and  $\frac{1}{2}$  are always equal to an integer. No such practice however is known at Rome; but in the northern parts of Italy it is very common.

The priests of Cybele the mother of the gods, according to Lucian *de Dea Syria*, were eunuchs; and the indispensable qualification for performing the rites of the said goddess was,

*Per triste vulnus, perque sectum dedecus;*

‘A grievous wound and an infamous castration,’

as Prudentius expresses it.

Mutilated  
persons ex-  
cluded from  
holy orders.

Eunuchs saying mass, however, is not contrary to the papal laws, which exclude from the priesthood only such mutilated persons as have voluntarily and deliberately deprived themselves of their virility, a finger, a foot, or an eye\*. But if any such thing has happened to a person in his childhood, or involuntarily, or by the direction of physicians, it shall not disqualify him for holy orders †. As to the loss of the left eye, which is called *oculus canonis*, the reason assigned for rejecting a candidate on that account is, that a priest who wants that eye when he reads mass, is obliged, at saying *Dominus vobiscum*, the Lord be with you, to turn his head ‡. Those who are deprived of any member, either by their

\* *c. poenitentes 3, c. si quis abscidit 4, c. qui partem 6, c. lator. 11, c. si Evangelica 13, dist. 55.*

† *Dist. c. si quis abscidit c. 1, 3, & 5, corp. vitiat. ord. c. si quis a medicis 7, dist. 55: Nisi sit eluscatus c. fin. dist. 55: quia talis nunquam ordinari potest.*

‡ A certain ignorant priest, who had lost one eye, looking round, and observing only a single person present at mass, thought he had done mighty well in saying *Dominus tibuscum*.

own hand, desire, or fault, must have a dispensation previously to their admittance into holy orders. Where the *minutiæ* of the canon law are so cautiously observed, it were to be wished that some attention were paid to more important precepts, founded both in natural and revealed religion; and that the Italian clergy could more seriously consider and put in execution the canons *de vita & honestate cleric.* as also *de excess. prelat.* which deprive incumbents of their benefices *ob masculinam Venerem.*

Formerly the walls of the church at Loretto were covered with multitudes of pictures and votive pieces; some of wood, others of wax or brass: but, besides the coarseness of the performance and meanness of many of them, they very much darkened the church; and therefore, in 1673, the far greater part of them were removed, and the silver and gold tablets employed to better uses. Near the Casa Santa in this church is still to be seen the picture of a priest offering his entrails to the virgin Mary. The occasion of putting up this picture, according to the inscription under it, is as follows: This priest, by birth a Dalmatian, lived at the beginning of the sixteenth century, and had always entertained the highest veneration for the Madonna di Loretto; being taken prisoner by the Turks, and strongly solicited to abjure the Christian religion, he not only withstood their menaces and promises, but to vex the infidels never ceased calling upon the name of Christ and the virgin Mary, till he was asked the reason of such loud and continual invocations. His answer was, that, those names being engraven in the inmost recesses of his heart, he could not forbear it. And when they threatened to tear his heart and entrails out of his body, if he did not immediately renounce Christ and Mary, he replied, that the first was in their power, but that it was impossible to take away Christ and Mary from him. Upon this, the Turks immediately put their threatenings in execution. The Dalmatian priest in the midst of his torture still persisted in calling upon Mary with a loud voice, and promising a pilgrimage to Loretto. As he lay expiring, they put his heart and entrails, which they had torn out of him, into his hands, sarcastically telling him, that he might now go and perform his promise, and carry that offering to Loretto.

They had no sooner spoke but the martyr immediately set out with his heart and entrails in his hand, and at length arrived at Loretto; where having shewed his empty thorax,

and offered his entrails, &c. and after relating the whole affair, and receiving the sacrament, he died in an ecstasy of joy. The Jesuit Terfellini, in his *Historia Lauretana*, lib. ii. c. 18, adds, that these entrails hung a long time in the church as memorials of the miracle; but, that decaying by length of time, a representation of them cut in wood was put in their place. These wooden entrails however were afterwards removed by order of Paul III, because the common people began to entertain a greater veneration for them than even for the virgin Mary herself. Terfellini's words are, *Quia rusticani homines Lauretanum templum ingressi, animis tali spectaculo occupatis, Deiparam seigniore colebant curâ, tandem ea [exta] tolli placuit.*

Of the many fabulous stories related here with the greatest air of truth, many of which are made public in printed narratives, I shall only mention one more, concerning a votive piece sent hither from the Netherlands in the year 1586. This was a wax taper weighing three hundred pounds. The donor of this remarkable gift was a Flemish officer in the duke of Parma's troops, who, being once sent with eight others of the cavalry to reconnoitre the enemy, fell into an ambuscade, and was attacked by a body of three hundred men, horse and foot. Under so vast a disparity, the Flemish officer addressed himself to the holy virgin, who inspired him and his handful of men with such courage and vigour, that they not only maintained a sharp action for two hours, till relief came; but at last entirely routed the enemy. In this hot action not one of the nine heroes, nor even of their horses, received any wound. The votary sent the above-mentioned taper to Loretto to burn there on certain days before the Casa Santa; and likewise a sum of money, the interest of which was to procure such another candle when this should be burnt out, without so much as mentioning his name; which piece of humility may to some appear no less extraordinary than his victory\*.

Vestry.

Paintings.

Treasury.

On the south side of the great church stands the vestry, which is peculiarly appointed for those priests who officiate in the holy house. The paintings in it are by Raphael, Andrea del Sarto, Parmegiano, Frederico Barocci, Guido Rheni, Mutiano, Tintoretto, Paolo Veronese, Tearini, Schidoni, Cantarino, and Fanelli. Adjoining to this vestry is a large saloon, the ceiling of which was painted by Po-

\* Terfellini, lib. v. c. 18.

merancio, and the pavement is inlaid with marble of various colours. This apartment contains a treasure worth many millions, consisting of the most valuable jewels and offerings made to the virgin Mary, which are not used in decking out her image. It is remarkable, that this prodigious treasure has been accumulated within these three centuries; for all the gifts and donations belonging to the Casa Santa, in the year 1470, amounted to no more than six thousand ducats. These jewels, &c. are kept in shrines within the wall, which are secured with close grates, and cannot be viewed without astonishment. In the middle of each grate is the figure of a cock. The ecclesiastics who attend on strangers here, have a wand with which they point to every piece as they give an account of it: the same method is also observed in the sanctuary of the holy house. To enumerate every particular piece of this immense treasure would be almost impossible; and I believe it will be more to your satisfaction that I confine myself to the most remarkable curiosities to be seen here, which are as follows:

1. The crown and sceptre enriched with jewels, which queen Christina, after her abdication of the throne of Sweden, brought hither and offered to the virgin Mary.
2. A golden crown set with rubies, pearls, and diamonds, presented by a princess of Ragotzi.
3. Two branches of coral near a foot and a half high.
4. A crown of *lapis-lazuli*.
5. A crown of agate.
6. A robe which Isabella a princess of the house of Bourbon, and queen to Philip IV. king of Spain, brought hither, and had fitted for the Madonna di Loretto. It is enriched with six thousand six hundred and eighty-four diamonds.
7. An emerald four times as big as a man's head, in which, as in a matrix, are to be seen a great many smaller emeralds inclosed. For this valuable natural curiosity, which was offered to the virgin by Philip IV, king of Spain, an English gentleman offered ninety thousand *scudi*, or crowns.
8. In another shrine is a very large amethyst set in gold, but not so big as the emerald before-mentioned.
9. A chain of the golden fleece presented by the same king Philip, which is set with so many fine rubies, pearls, and diamonds, that it deserves to be reckoned one of the most valuable pieces in this treasury.

Most remarkable curiosities at Loretto.

10. A golden candlestick set with rubies, opals, emeralds, pearls, and diamonds, weighing twenty-three pounds, and of very curious workmanship, offered by prince Camillo Pamfili.

11. A crown set with pearls and rubies, presented by the above-mentioned princess of Ragotzi.

12. A missal, the cover of which is adorned with twelve large topazes, given by Ferdinand II, great duke of Florence.

13. A pearl looked upon as invaluable, and the most extraordinary jewel in this treasury; nature itself (as is pretended) having delineated on it the holy virgin, sitting on a cloud, and holding the infant Jesus in her arms. To this art has contributed nothing, as pearls will not admit of it; but it must also be allowed, that imagination must strongly assist the eye to make out any distinct figure on it. However, this pearl (the donor of which has out of humility concealed his name) is, by reason of its extraordinary size, very valuable. Sir Hans Sloan of London is possessed of a fine pearl, to which several others are concentered in the form of a bunch of grapes\*. Pieces of marble plainly representing Apollo and the Muses have been discovered by the ancients. Pliny (*Hist. Nat. lib. xxxvi. c. 5.*) mentions a representation of Silenus found in a block of Parian marble.

14. A pearl of the bigness of a pigeon's egg, presented by the marquis del Vasto, one of the chief commanders under Charles V.

15. A piece of virgin gold, as it came out of the mine, weighing eleven ounces.

16. A set of altar-furniture of amber, with a *palliotto*, &c. set with between six and seven thousand pearls, besides diamonds and rubies, and valued at two hundred thousand crowns. This was sent as an offering, in the year 1639, by Catharine Zamoisca, dutchess of Ostrog, the high chancellor of Poland's lady.

\* This is not the first time our author has made mention of Sir Hans Sloan's *Museum*: and indeed the value and magnificency of it is so great, that for some time past the learned world has been in expectation that an act of parliament would pass, to prevent the curiosities in it from being dispersed, after the decease of its worthy possessor. [This *museum*, after the death of Sir Hans Sloan has been purchased by the public, according to act of parliament, and is now called the *British Museum*.]

17. Another complete set of altar-furniture, with a crucifix, the canopy, vestments, &c. all set with coral, and presented a few years ago by prince Avellini of Naples.

18. The imperial eagle set with diamonds.

19. The same entirely made of diamonds, with a brilliant of an uncommon size and lustre on the breast, which is of the finest water in the whole treasure. This work, with the golden fleece appendant to it, which is likewise enriched with valuable diamonds, is one of the finest pieces in the whole treasury, and was the offering of the empress Mary, mother to the emperor Leopold I.

20. A ship of gold, being a votive piece of a princess of Mansfeldt, who imagined, that, by the assistance of the virgin Mary, she was saved in a shipwreck.

21. The virgin's statue of amber, on a pedestal of gold.

22. A diamond weighing seventy-three grains, offered by prince Carlo Doria.

23. Two silver candlesticks, one weighing a hundred and nine, the other a hundred and twelve pounds, presented by cardinal Paulusi d'Altieri.

24. The imperial eagle, of gold, flying into the virgin Mary's lap, enriched with diamonds and pearls, presented in the year 1700 by prince Vasto.

25. Two golden candlesticks, inlaid with agate, chrysolite, *lapis-lazuli*, hyacinths, and topazes, of excellent workmanship, presented two years ago by Violanta Beatrix, hereditary princess-dowager of Florence, of the house of Bavaria, on her coming to Loretto.

26. A silver *ostensorium*, so weighty as scarce to be carried by a single man, the gift of the same princess.

27. A large golden crucifix, enriched with six sapphires of an extraordinary size, and a great number of diamonds, the offering of cardinal d'Acugna of Portugal.

28. The pretender to the crown of Great-Britain, coming to Loretto some years since with his lady, offered a golden angel about a foot in height; which the virgin should look upon as an instance of extraordinary devotion, as he could but ill afford such costly presents. Pretender's offering.

29, 30. Two regal crowns, one enriched with pearls, the other larger, and richly set with diamonds, both tokens of the great respect which the above-mentioned princess Ragotzi bore to the virgin Mary.

31. A beautiful goblet of *lapis-lazuli* on an emerald stand, embellished with three golden syrens, eight diamonds, ten pearls,

## L O R E T T O.

pearls, and twelve rubies: the cover is of rock-cryſtal ſet with large rubies and diamonds. This was the gift of Henry III. of France, with a view of obtaining from the mother of God an heir to his crown, as is expreſſed in theſe words on the pedeſtal of the cup:

*Ut quæ prole tuâ Mundum Regina beâſti,  
Et Regnum & Regem prole beare velis.  
Henricus III. Franc. & Polon. Rex Chriſtianiff.  
Anno MDLXXXIV.*

‘ That thou, O adorable queen, who haſt bleſſed the  
‘ world by thy offspring, wilt be pleaſed to bleſs the king  
‘ and kingdom with royal iſſue, this is offered by his moſt  
‘ Chriſtian majeſty Henry III, king of France and Poland.  
‘ 1584.’

This rich offering, however, did not procure the deſired effect.

32. A ſilver ſtatue, weighing a hundred and fifty-three pounds, given by Adelaide electreſs of Bavaria.

33. A gold ring, ſet with a moſt beautiful emerald, put into the offering-box by a perſon unknown, with this billet faſtened to it:

*Virgo Singularis,  
Mites fac & caſtos,  
O Amor, qui ſemper ardes,  
Et nunquam extingueris,  
Accende me,  
Suscipe me ſervum tuum B.*

‘ O thou, of virgins the moſt extraordinary, render them  
‘ mild and chaſte; and thou, Love, whoſe bright flames  
‘ are never extinguiſhed, inflame me, and accept thy  
‘ ſervant B.’

The meaning of this petition I leave to be unriddled by others.

34. A large golden heart, enriched with diamonds, in which is a representation of two diamond eyes of curious workmanſhip. Theſe were the offerings of Chriſtina dutcheſs of Savoy.

The number of ſuch votive pieces ſet with jewels is above three hundred, excluſive of the ſingle jewels often ſent  
or



or put into the box, without mentioning the votary's name.

35. A large silver altar.

36. The city and citadel of Nancy in Lorraine, of silver chased, three spans and a half in breadth, and betwixt five and six in length.

37. The Bastile, in silver, sent hither by the prince of Conde; likewise a representation of the cities of Milan, Ferrara, Bologna, Ascoli, Fermo, Recanati, Ancona, Monte Santo, Sarnano, Saverne, &c. also the entire lordship of Montalto, all of silver, which I think may be called the most valuable geographical collection in the world.

Some part of it has been put into three other vestries, where are also kept the twelve apostles in silver, altogether weighing four hundred and twenty-five pounds, or eight hundred and fifty marks, with an incredible number of other silver and gold statues, &c. The silver pieces are not usually shewn to strangers, as they make too mean an appearance among the more costly and valuable jewels; although the prodigious number of such pieces makes some amends for the baseness of the metal, when compared to the rest.

It is, however, not improbable that a great number of <sup>Votive</sup> tablets and votive pieces, that make no great shew, are <sup>pieces melt-</sup> continually melted down and sent to the mint. The superfluous <sup>ed down.</sup> jewels also, which are not employed in ornaments, are converted into money, for a better use; especially if they have been offered by persons long since dead; or, if from other circumstances, no further enquiry after them is to be apprehended. This I know, that foreign jewellers find their account in visiting the convents in Italy, and get many a <sup>Church</sup> valuable jewel for a small sum of ready money, which the <sup>jewels clandestinely sold</sup> monks are very fond of; secrecy being strictly enjoined on <sup>and changed by monks,</sup> both sides. Possibly in many convents, &c. the number of <sup>&c.</sup> jewels is kept up, and only an exchange is made of a fine stone for a less valuable one, with some allowance. This is a kind of embezzlement which a short space of time puts beyond the possibility of a detection.

In the above-mentioned Sara del Tesoro, on a stone in the pavement is inscribed the date 1626, as a memorial of a thief, <sup>Miraculous discovery of</sup> who, in that year, found means to convey himself into this <sup>a thief.</sup> place, so proper for him to exercise his trade in; but the pavement, as it is said, immediately opened, and swallowed him up to his waist, so that, being unable to stir, he was taken, and suffered the punishment of his intended sacrilege.

Others

Others relate this story with some additional circumstances : however, the design of them all is to deter people from any future attempt, by citing such dreadful examples of judgments inflicted on the sacrilegious.

Fortifica-  
tions.

The people of Loretto, whatever reason they may have to depend on the invisible protection of the virgin Mary, especially as to what concerns the treasury consecrated to her, do not think it advisable to put it to the trial : for the window of the treasury is not only secured with a strong grate, but the city is also fortified. These fortifications, according to an inscription on one of the bastions, were built in the year 1521, in the pontificate of pope Leo X, and are indeed a sufficient security against any sudden attack of pirates, but otherwise of little importance ; for in many places the houses supply the place of walls.

The Turks  
do not en-  
deavour to  
make them-  
selves ma-  
sters of Lo-  
retto.

Loretto is generally without a garrison, so that it seems something strange the Turks have not made greater efforts for getting into their hands the precious booty kept there than they have hitherto done. It can hardly be their reverence to the virgin that restrains them ; though the people of Loretto pretend, that even the Turks, in any extremity at sea, have often recourse to her, and express their acknowledgments of her assistance by sending to Loretto very valuable presents. The Roman-catholics, indeed, affirm, that, in all the attempts which the Turks have hitherto made against Loretto, they have either been repelled by some extraordinary miracle, or miscarried by a supernatural panic. But all these miracles have not produced such a confidence in the inhabitants as to put the affair upon such an issue ; the treasure being, upon the least appearance of danger, sent away to Ancona, or some other place of security. General Langallerie and the count de Linange are highly censured, that, among all their enterprizes, which mostly turned upon chimera's and impossibilities, they never thought of attacking Loretto. But the reason why the Turks do not make any formal attempt upon this place may probably be owing to the shallowness of the Adriatic, which in these parts has not a sufficient depth of water for large ships to approach the shore. Besides, Loretto being three Italian miles from the sea, and in an open country, no descent can be made with such secrecy and expedition as not to alarm the whole neighbourhood, who are ready to venture life and fortune in defence of their virgin, and would be soon in arms. The burghers of Loretto amount to above three hundred, and the inhabitants in the town and the two suburbs are reckoned

The reason  
of it.

to exceed seven thousand; and a Turkish squadron is no sooner known to be at sea, than a strong garrison is immediately sent hither.

In going out of the church, on the right-hand; is a statue of Sixtus V, sitting on a pedestal decorated on every side with basso-relievo's, all of bronze, by Antonio Calcagni. In the great area before the church is a beautiful marble fountain, made at the expence of Paul V, to whom the town owes the fine water it receives, by means of an aqueduct from a neighbouring hill. In the palace, which stands in this area, the clergy, the officers of the holy house, and the governor of the town have apartments, besides those appointed for persons of distinction, who come hither upon pilgrimages. Here are also the wine-vaults belonging to the Casa Santa, which are a hundred and fifty-eight common paces in length, consisting of twelve apartments. In these vaults are generally kept a hundred and forty large casks of wines, one of which holds above four hundred and twenty barrels, allowing ninety Paris chopines to a barrel. Another cask contains three hundred and sixty-five barrels; and out of it three sorts of wine are drawn through one cock, viz. white, claret, and a deep red wine. Over the wine-cellar are the kitchens, offices, and dispensary. In the latter are three hundred and sixty-eight gallipots, most of them very large and with covers, which are extremely valued on account of the paintings on them, said to be the work of the great Raphael. The subject of these paintings is a medley of stories taken from the scriptures, Roman history, and Ovid's Metamorphosis, &c. These pots were presented by one of the dukes of Urbino, Raphael's birth-place, and are a collection which the Italians never mention but with raptures: they would also fain make us believe, that one of the great dukes of Florence offered to exchange them for silver pots of the same bigness. For the four evangelists and St. Paul, Lewis XIV. of France is said to have offered their weight in gold. Queen Christina of Sweden offered six thousand *scudi* for five others; her majesty, as the story goes, preferring this collection to all the other curiosities of Loretto, because the richest jewels, silver, gold, &c. may be equalled, and consequently the loss of them may in some measure be repaired; whereas pots so exquisitely painted were not to be matched. That princess is said, on the refusal of her offer, to have borrowed a very fine piece of porcelain; but never had the honour to return it.

Statue of  
Sixtus V.

Gallipots  
painted by  
Raphael.

Whether they were really painted by Raphael.

If all those earthen vessels shewn in different places, to which Raphael's name gives a very considerable value, were actually painted by that master, he must have had little else to do. But probably there is not a single piece of that kind, done by him, extant; unless perhaps a few, which he painted by way of amusement in his younger years. Possibly Battista Franco, an ingenious Venetian painter, who, according to Vafari, when he designed for such porcelain vessels, drew from copper-plates of the works of Raphael and other celebrated masters, gave rise to this mistake. Something of that kind, however, may have been done by Raphael himself; for baron Tallis of Venice has in his hands a letter from that eminent artist, wherein he acquaints the dutchefs of Urbino, that he had finished the designs which that princess had desired for a side-board of porcelain\*.

Arsenal.

The arsenal is in one of the upper stories, and is pretry well furnished. Among other votive pieces offered by pilgrims, here are several arms; among which is a short pistol made by one of the dukes of Urbino. Here is another pistol, presented about two years since by a foreigner, which is hardly four inches long; it is of most curious workmanship, and carries a ball about the size of a pepper-corn. Two small field-pieces, said to be taken, about two hundred years since, from the Turks, who had landed to pillage Loretto, are likewise shewn here; and a large bomb charged. It is said that the latter was concealed in a large wax taper sent by the Turks as an offering to the virgin for some pretended deliverance; and that, if it had burnt to the bomb, the whole Casa Santa would have been blown up; but that by the miraculous foresight of the virgin Mary this dreadful mischief was prevented. One closet is full of prohibited weapons which have been offered to the virgin.

Story of a wax flam-beaux.

Bells.

From the arsenal you ascend to the apartment where the bells given by several popes are hung. The largest of these is called Loretto, and weighs ten tons: it was the gift of Leo X.

The revenues and expences of the holy house.

The clergy here allow, that the annual revenue of the Casa Santa, from lands and other settled funds, amounts to twenty-nine or thirty thousand *scudi*, exclusive of presents and offerings, which, from the resort of many thousands of

\* Vide D. Vincenzo Vittoria's  *Osservazioni sopra il Libro della Felsina Pittrice*, Rom. 1703.

votaries, must be very considerable. However, that the superstitious may not be wanting in their liberality, all kinds of arguments are used by the clergy, both verbally and in print, to make strangers believe, that their necessary annual expences exceed the settled yearly income by ten thousand *scudi*; at the same time intimating, that it is the indispensable duty of every pious Christian to contribute. According to their computation, no less than fourteen thousand pounds of wax is every year consumed in the holy house and the church, which quantity is valued at three thousand two hundred and twenty *scudi*. I shall not examine into the truth of this article, no more than that of four hundred and twenty *scudi* expended for lamp oil: but other articles are still more exaggerated, *viz.* the annual expence of maintaining the twenty Jesuits, and other priests, is said to exceed the sum of five thousand *scudi*; the twelve canons six thousand; and the other officers about sixteen thousand *scudi*. The *Collegium Illyricum*, founded by Gregory XIII, for the education of thirty Sclavonian youths in philosophy and divinity, was, by order of Clement VIII, removed from hence to Rome.

The trade carried on by the inhabitants of Loretto, besides what they get by entertaining of strangers, consists in making and selling medals, crucifixes, images of the virgin Mary, painted paper caps, ribbons, rosaries, &c. which are bought by the credulous papists as amulets.

Trade of the inhabitants of Loretto.

The walls of Loretto are about half an Italian mile in circumference, and yield a delightful prospect on one side of the sea, and a beautiful vale finely cultivated; and, on the other, of its elegant suburbs, which extend to Monte Reale along a straight broad road. About sun-set in clear weather the mountains of Croatia may be discerned, though they are a hundred and fifty Italian miles distant from Loretto.

Description of the town of Loretto.

The vast concourse of foreigners necessarily occasions a great consumption of provisions at Loretto. The innkeepers are for imposing as much as they can upon strangers; but the entertainment is here generally very good. The inhabitants behave civilly to travellers; and at the post-houses from Rome to Bologna a person has a much better sort of people to deal with than on the rout from Florence to Rome; for their frequent conversation with strangers probably contributes to mend their manners. It is also observed, that the lower class of people are much more reasonable in their demands, &c. from those travellers who return from Rome, than from such as travel towards that city; for they conclude that

Entertainment at Loretto.

that the latter are strangers to the customs of the road, and therefore think it allowable to take all advantages they can of the unexperienced.

The country about Loretto as well as the town itself swarms with beggars; with whom it is customary in spring to strew flowers in the road when strangers approach, who cannot see such an honour paid them without giving a small gratuity in return for it.

Cirolò or  
Scirolò.

At the distance of a few Italian miles from Loretto towards Ancona, lies the little town of Cirolò or Scirolò, famous for the resort of pilgrims on account of a miraculous crucifix. It is a common saying here, *Chi è andato à Loreto, e non à Cirolò, ha visto la madre, e ha lasciato il figliolo*; i. e. 'Who ever goes to Loretto and not to Cirolò visits the mother, and takes no notice of the son.' But in reality this is only another invention to drain the pilgrims purses. The votive pieces to be seen here are very inconsiderable; and a traveller who goes to Cirolò only out of curiosity, will find that he has quitted the road to little purpose. The wine of this country is very good; and possibly may be that which Pliny (*Hist. Nat. lib. xiv. c. 6.*) classes among the best Italian wines under the name of *vinum Anconitanum*; but the wine now made at Ancona and in the neighbourhood of it is but very indifferent.

Globular  
stones.

Before I close my account of Loretto, I must observe, that, at certain times of the year, the sea throws up globular stones here, the origin of which I cannot venture to account for, though possibly the roundness of them may be owing to the agitation of the waves: it must however be acknowledged, that there are several *strata* of the earth, remote from the sea, in which an infinite number of round stones are to be found; particularly about half a mile from Helmstadt, near the convent of St. Marienthal in the iron mines in the country of Wirtemberg, and according to Agricola, near Polenza in the kingdom of Naples, where there are many such stones to be seen of the size of a cannon-ball.

LORETTO, April 1730.

I am, &c.

## L E T T E R L X I I I .

Account of ANCONA, and several Kinds of Fishes in the Adriatic Sea; of SENIGALLIA, FANO, PESARO, RIMINI, the River RUBICON; also of the Towns of CESENA and CERVIA.

S I R,

THE distance from Loretto to Ancona is fifteen Italian miles; and the road lies through a charming plain intersected by the rivers Musone and Aspido. Here I cannot but observe, that in no other chain of mountains so many sources of brooks and rivers are to be found as on the east side of the Appenines.

Ancona is badly built on an uneven situation, from which Ancona. it derives its name, which is of Greek original. Over one of the gates are these words:

*Alma Fides, Proceres, vestram quæ condidit Urbem,  
Gaudet in hoc sociâ vivere Pace loco.*

‘ Fair Probity, which built this city, delights to associate  
• with Peace on this happy spot.’

The cathedral stands on an eminence, and affords a de- Cathedral. lightful prospect of the town, and along the sea-coast. In the portico before the church are two remarkable pillars resting on two marble lions. This church wants light extremely.

This city besides its out-works is also fortified with a cita- Fortifica- del; but neither of them is sufficient to hold out against an tions. army. The harbour is very commodicus\*; but the trade is Harbour. inconsiderable, which is generally the case in every part of the papal dominions: persons of all religions are on an equal footing here, only they are not allowed the public exercise

\* There is a common saying in praise of the harbour, *viz. Unus Petrus est in Roma; una Turris in Cremona; unus Portus in Ancona*; i. e. ‘ The only Peter is at Rome; the only tower is at Cremona, and the only harbour at Ancona.’

Jews.

of their religion. The Jews are very numerous in Ancona; however they live in a particular quarter, and are obliged by way of distinction to wear a bit of red cloth in their hats.

Exchange.

Their synagogue is an oblong edifice with an arched roof, and is illuminated with several lamps. The exchange has a beautiful front, and over the entrance is an equestrian statue, &c. Within it is a lofty spacious apartment, in which,

Triumphal arch.

among other statues, are those of Faith, Hope, Charity, and Religion. The harbour is secured by a strong mole; and near it is a triumphal arch, erected by the Roman senate to the emperor Trajan, Plotina his consort, and Marciana his sister, in gratitude for the great improvement made in this harbour by that emperor, at his own expence. This arch was formerly ornamented with great numbers of brass statues, trophies, and inscriptions, and consequently must have made a quite different appearance from what it does at present. The sculpture, being cut on the large pieces of marble with which the arch is built, was not so liable to be demolished, and could not be carried away; so that this arch was more magnificent, and calculated for a longer duration than most other monuments of antiquity of this kind. The marble for building this arch was brought from the island of Paros, and is so closely compacted, that the whole seems to consist only of one block. On both sides are four fluted pillars of the Corinthian order; and over the front towards the city is this ancient inscription:

Ancient inscription.

*Imp. Cæsari. Divi. Nervæ. F. Nervæ  
Trajano. Optimo. Aug. Germanic.  
Dacico. Pont. Max. Tr. Pot. XVIII. Imp. IX.  
Cos. VI. P. P. Providentissimo. Principi.  
Senatus. P. Q. R. quod. accessum.  
Italiæ. hoc. etiam. addito. ex. pecunia. sua.  
Portu. tutiorem. navigantibus. reddiderit.*

Betwixt the pillars on the front opposite to the city, and on the right side of the arch, are these words:

*Plotinæ.  
Aug.  
Conjugi. Aug.*

And on the left:

*Divæ.*



*Divæ.**Marcianæ.**Sorori Aug.*

The head of the mole is fortified, and eight or ten guns are generally mounted on it. There is a kind of wooden cover over it, supported in the center by a long pole fixt in the ground.

The inhabitants of Ancona, especially the female sex, so far excel those of the other parts of Italy in shape and complexion, that they seem to be quite a different race of men. The same may be observed of the inhabitants beyond Senegallia, Fano, and Pescara as far as Rimini. If it be true that the resort of young gentlemen to the universities, and the numerous retinue of a court, greatly contribute to render Leipzig, Hall, and Dresden, as it were, the nurseries of fine women; the superior beauty of the female sex at Fano, Ancona, &c. may likewise be attributed to the great number of strangers and pilgrims continually travelling through those cities.

The eastern part of Italy is much more fertile and pleasant than most parts on the west side, especially if the coast from Genoa to Leghorn be included. The whole Adriatic sea abounds in testaceous and other kinds of fish. A singular species of the former are the Ballani or Ballari found alive in large stones. The shell of this fish is thin, rough, and of an oblong figure: it is not unlike a date; hence they are called Dattili del Mare, or sea-dates. They are chiefly found in the shallows near Monte Comero or Conaro, about ten Italian miles from Ancona. There is also a kind of clay found there very much resembling brown earthen ware, and likewise several kinds of porous stones. Within the small interstices or pores of these stones and clay-clods, the spawn or fry of these Ballani are lodged. Here they are provided both with air and water, whilst by their motion they gradually abrade the stone in which they are inclosed, and thus make themselves room for their growth. The clay is hard within; but, as it is continually moistened by the sea-water, the outside is soft. Since the inhabitants of Ancona have observed that the Ballari, taken up in their harbour, were larger than those of the Monte Conaro, they generally fetch them in boats from thence, and lay them within the mole; where, by the rest and nutriment they enjoy from the depth and sliminess of the bottom, they soon come to perfection. In

fishing for Ballari, such stones are chiefly picked up as have the surface full of little holes; that being a certain sign these fishes have insinuated themselves into them. Sometimes the aperture through which the spawn of the fish penetrated into the stone happens to be afterwards stopped up or covered with slime, so that it is not discernible, and yet the fish thrives very well. In breaking some of these stones taken up in the harbour, I have found twenty or thirty live fish in a stone, though not the least fissure or opening was to be observed on the outside; they always lie in a little cavity, which allows them no more room than is just necessary for opening their shell a little way, probably to take in the air and moisture or nourishment. The only way of getting them out of the stone is by breaking it; for the passage through which they entered, is much too small, even for the young fry to come out at. If two or more of these shells by their growth happen to come in contact with each other in the same stone, only one fish is found alive. Their propagation and increase may in some measure be explained by observing how butterflies, spiders, &c. lay their eggs in galls, or excrescences of oak leaves. As to the position of the Ballani, it is not always exactly in the middle of the stone; however the thickest part of their body which attracts most nutriment is generally farthest from the surface. The inside of the shell is white, but the outside is of an ash colour: the largest of those found at Ancona are not much above a finger in length. When they are taken out of the stone, a gut resembling a worm, of the length of one's finger, hangs to them, like that of the Solenes or Cappe longhe, as they are called at Venice. This is entirely white and full of clear water, which it squirts out when pressed. Those persons that find a particular delicacy of taste in them, say, that the Ballani do not feed on the gross parts of the sea-water, but as it were on the subtil dew that penetrates through the stone, and thus undergoes a kind of filtration. Both the fish and the juices of it are so luminous in the dark that one may see to read by it; and even water in which this fish has been squeezed, when put in a glass, emits an effulgence which lasts from eight to twelve hours. But this phænomenon is nothing extraordinary, as fresh oysters when opened, and whittings, have also something of a lucid appearance in the dark.

It must be in a great measure owing to custom, that the Ballani are reckoned so palatable: however great quantities

of them are sent to Rome, where they are reckoned *beccone di Cardinale*, or dainties fit for a cardinal. There is also a species of this fish found near Civita Vecchia, and likewise near Narbonne in France. Some naturalists call them *Pholidos* or *Phola*, from a Greek word signifying a thing concealed\*. In the district of Ancona, the stones in which they are found are called *Saffi del ballaro*.

Oysters are preserved here, alive in sea-water for several years. At Ancona they are indeed very large, but flabby, and far from being palatable. Here is also a kind of sea craw-fish, called *Nocchia*, in appearance like those called lobsters in England; but of a more delicate flavour. Their claws are less than those of craw-fish, and the head and tail of a very uncommon shape. The largest of this species is about four inches long: this fish is by some called *Squilla arenaria*.

Among other remarkable sea-animals found in the harbour of Ancona and the Adriatic, is a fish called the Sepia, which has a longish white shell on its head. These shells are often found along the shore, and, when pulverized, are used for cleaning of plate.

Here is also the univalve shell-fish, which in Latin is called *Patella*, and adheres to the rocks. Through the small aperture in its convex shell it expels its excrements.

The name of *Patella major* is by some given to those shells, which, on account of their variegated lustre resembling that of mother-of-pearl, are very much used in the decoration of grotto's and water-works: but their more common name here is *Orecchia marina*, and they are found not only in the Adriatic, but Neapolitan seas. The spiral tubes observed in these shells serve for imbibing the water.

Another small species of shell-fish are thrown in great quantities upon this shore, which seem to be inscribed with Arabic characters. There is such an infinite variety in this species, that I am apt to think two of these *Bavarazzi del Mare*, as they are called, could not be found that are perfectly alike.

The *Solenes*, *Fistulæ*, *Canales*, or *Ungues*, as they are called in Latin, from the colour or shape of the shell, resemble the handle of a razor; and at Venice are known by the name of *Cappe longhe*; but at Ancona they are called *Cannolichii*,

\* The Greek word *φολις*, in the plural number *φολιδες*, signifies the scale of a fish; so that there is a mistake in the etymology above.

† Probably a species of the *Sepia*, or Cuttle-fish.

or Pesci Canelle. These are also found in many parts of the Mediterranean.

**Arca Noæ.** The Concha Rhomboides, or Musculus striatus, Mitulus, also called Arca Noæ, is a shell covered with filaments like hair or wool.

**Polypo Moscardino.** The Nautilus subtilis, which is distinguished by the name of Polypo Moscardino, is as white as the finest writing paper.

**Noce di Mare.** The Noce gentili di Mare, or Nuces Marinæ, are of the bivalve kind, striated, and have a brown border. The finest of these species are found on the coasts of Africa.

**Chiocciola celata.** The Chiocciola celata is a shell resembling mother-of-pearl. It is rough within, and is secured with a cartilaginous cover adhering to it, like the nail of a man's finger. This is common almost to all the Turbinatæ, which, on this account, may be reckoned among the Testacea Bivalvia. The surface is smooth and variegated with red and brown, and marked with a spiral line. The above-mentioned cartilaginous cover is called, at Puzzuolo, Occhi di pesce, fishes eyes; and, in other places, Occhi di S. Luca, Umblici, Belliculi, and Pietre di Margarita.

**Turbinatæ. Purpureæ.** The Testacea Tubinata likewise abound in the Adriatic. To this class belong the Purpureæ Echinatæ, or Turbinatæ, Vermiculatæ, and Chermisina, &c. The last name is said to be derived from Chermi, an ancient town in Sardinia, where wool is said to have been first dyed of a *cramoisi*, or crimson colour, with the red juice or blood of this fish.

**Extensive meaning of the word purpureus among the ancients.** The word *purpureus* among the ancients was of a very comprehensive meaning, and denoted any vivid and bright colour; so that it has been applied even to snow\*. One species of the above-mentioned Turbinatæ is not only guarded with *aculei*, or prickles, at the opening; but even the intervals betwixt its volutions are so full of them, that this kind is very properly called *purpura aculeata*, which answers to the name Sconcioglio spinoso, as it is called by the Neapolitans.

**Purpura aculeata.** In the Adriatic are likewise found the species called Jacob's shells, or Pectines, Ctenites and Conchites striati: one half of the shell is almost plain and smooth, and the other

\* *Albinovanus ad Liviam.*—*purpurea sub nive terra latet.* 'The dazzling snow conceals the earth.' Horace gives swans the epithet of *purpurei*, as Catullus does the oaken branches; and Anacreon calls Venus *σπορφυρα* Ἀφροδίτη, i. e. 'effulgent Venus.'

convex; this is used in Holland, and other places for stewing oysters.

The Tubulara Purpurea, Spongia rubra, or the Alcyonium Milesium, is found here in very large pieces at a great depth in the sea. It is of a beautiful colour, and resembles red coral; which has induced some naturalists, though improperly, to class it among corals. This mass is properly nothing but a congeries of several thousands of fine tubes, which serve for nests and receptacles to a certain species of small worms. Tubulara  
Purpurea.

Here are several shells covered with filaments of a dark brown colour, not unlike coarse hair. This is called Fucus Capillaris, and is frequently a foot or a foot and a half in length, when taken off the shell. Fucus Ca-  
pillaris.

The Pilæ marinæ lie also very thick along this shore. These seem to be only a mass composed of slime, &c. Pilæ mari-  
næ.

Among the smaller kinds of shells found here, are several of such a singular, and, as it were, grotesque figure, that they cannot properly be ranged among the common classes; and therefore the Italians give them the name of Capricciose. Capricciose.

The largest shell-fish found on this coast are the Pinnæ, or Pernæ, so called from the resemblance they bear to a gammon of bacon. The outside of their shell is red, and at the acute angle of it generally grows a *byssus marinus* to the length of five or six inches. The shell itself is two feet in length; and, from its largeness and shape, it might be of service to those Indian nations who are said to cover their houses with the shells of fish \*. Pinnæ.  
Use of some  
shells.

The sea near Ancona is observed to ebb and flow about a foot, or a foot and a half; which phenomenon gradually abates as the Adriatic approaches to its junction with the Me- Ebb and  
flood in the  
Adriatic.

\* Peter Martyr, *lib. iv. Dec. 3*, relates, that some nations in India make the same use of the shells of fish as Adam and Eve did of fig leaves, as represented in the common pictures. Others polish them from the coarse opaque crust, and make transparent panes for windows of them, as may be seen in Sir Hans Sloane's museum at London. At the house in the wood, near the Hague, is an oyster-shell of such a large size, as to serve as a basin for a fountain. At Goa an oyster of prodigious size was once accidentally drawn up with an anchor; and the fish, exclusive of the shell, weighed above a hundred pounds. The two shells of it are now in the royal museum at Copenhagen, each of which weighs about two hundred and twenty-four pounds. The circumference of them is about eight feet and a half, and the longest diameter near five. In the above-mentioned museum of Sir Hans Sloane is a prickly oyster-shell, which is seven common spans in its greatest diameter.

diterranean, and increases in its northern part towards the city of Venice.

**Senegaglia.** The town of Senegaglia, so called from the founders of it the Galli Senones, lies on the sea-coast, about sixteen Italian miles from Ancona; but has nothing worth the observation of a traveller of taste. Betwixt the river Misfa, which runs through this town, and the little stream of Cesano, are some ancient ditches marking the limits of the Roman camp; and on the other side of the Cesano some antiquarians imagine they have discovered the traces of the Carthaginian camp. So far, however, it is certain, that Asdrubal (whose name a neighbouring mountain still bears) brother to the renowned Hannibal, lost both his army and life in a battle fought in these parts\*.

**Roman camp.**

**Asdrubal, where slain.**

**Iago.**

The distance from Senegaglia to Fano is two posts, or sixteen Italian miles. Those who would persuade the world that the country about the latter is the finest spot in Italy, certainly do a great injury to many other parts of it. Fano derives its name from a Fanum, or temple of Fortune, which anciently stood here. In commemoration of this, the image of Fortune is not only erected on the fountain in the market-place, but has also a place in the coat of arms of the town.

**Triumphal arch.**

The greatest curiosity here is a triumphal arch built of marble, which, after having withstood the injuries of time, &c. till the year 1458, was then very much damaged by the cannon during the siege of this town. This arch had formerly three gates; but the smallest on the left-hand in coming from the town has been pulled down, to make room for St. Michael's church, and the other is stopped by a mean house; so that the middle gate is now the only one open; and over the arch of this not so much as the ox-head, which was formerly placed there, is left standing. Some of the inscriptions are over-run with weeds, and others effaced by time. However, they are copied under a sketch of the triumphal arch itself, which is cut in the wall of the above-mentioned church of St. Michael.

Over this representation of the arch are these words;

*Effigies*

**Inscriptions.** *Arcus ab Augusto crecti, posteaque tormentis ex parte diruti bello Pii II. contra Fanen. Ann. M.CCCC LXIII.*

\* *Vide Livii Hist. ad finem.*

\* A representation of the triumphal arch erected by Augustus, part of which was afterwards demolished by cannon in the war of Pius II. against the inhabitants of Fano, in the year 1463.\*

On the upper part, where seven windows or doors are to be seen, is this ancient inscription :

*Divo Augusto Pio Constantino Patri Domino. Q.*

And underneath :

*Imp. Cæsar. Divi. F. Augustus. Pontifex. Maximus. Cos. XIII. Tribunitia. Potest. XXXII. Imp. XXVI. Pater. Patriæ. Murum. dedit.*

*Curante. L. Turcio. Secundo. Aproniani. Præf. Urb. Fil. Asterio. V. C. Corr. Flam. & Piceni.*

Vitruvius says, that this city took the name of *Julia Fanestris*, in memory of Augustus, who built the walls of it; whereas before, according to Pomponius Mela, it was called *Colonia Fanestris*.

In the cathedral of Fano are to be seen some admirable paintings representing the annunciation, the Lord's-supper, and the gathering of manna, by Quercini; likewise the assumption of the virgin Mary, by Caraccioli. In the chapel of the virgin Mary are the fifteen mysteries of the rosary, painted by Domenichino.

St. Peter's church likewise deserves notice, for its fine paintings, sculpture, and cupola. On the high altar are two angels of white Carrara marble, by an eminent hand. The picture of Christ delivering the keys to St. Peter is by Guido Rheni. On each side of it are the raising of Tabitha from the dead by a Fleming; and St. Peter curing the lame man, by Simone Cantarini, who was called Pesarese.

A nobleman, of the name of Torelli, built on the market-place at Fano a very elegant theatre for exhibiting comedies and opera's, which is made use of in carnival-time.

Pesaro lies about eight Italian miles from Fano. Here is a fountain of mineral waters which, though its *jet d'eau* is nothing extraordinary, is very convenient for the inhabitants, and ornamented in a good taste. In its upper basin, which is in the form of a drinking-glass, are several sea-goddeses

and sea-horses, which spout water out from above thirty different apertures. On one side of it are these words:

*Pisauri Patritii ære publico.*

‘ By the contribution of the nobility of Pesaro.’

And, on the other, the names of those under whose direction the work was completed.

Statue of  
Urban VIII.

On the great market-place is a statue of pope Urban VIII. in a fitting attitude, with the following inscription on one side of the pedestal:

*VRBANO VIII. P. O. M.*

*Civitas Pisaurensis*

*Per egregia ejus prudentiæ consilia*

*Cum universa ad Metaurum ditione,*

*Inter plurimas difficultates, sine strepitu armorum,*

*Ad Sedis Apostolicæ dominationem revocata,*

*Præclaro constantiæ ac moderationis exemplo*

*Sanctas Prædecessorum leges confirmante;*

*Mox præter alia plurima beneficia*

*Liberali condonatione*

*Sexaginta milium aureorum obstricta,*

*Grati animi monumentum.*

‘ This was erected as a monument of gratitude to Urban VIII. the greatest and best of popes, by whose wisdom and prudence the city of Pesaro, together with the whole country as far as the river Metauro, was again recovered without the violence of war, though amidst many difficulties, to the dominion of the apostolic see. The same gracious sovereign, by an illustrious example, both of firmness and moderation, confirmed the sacred laws enacted by his predecessors, and, among several other acts of munificence, remitted a tribute of sixty thousand crowns of gold that was due to him from the inhabitants of this city.’

On the other three sides are inscriptions in honour of cardinal Barberini the pope’s legate, &c.

Fortificati-  
ons.

Pesaro is a large well-built city; but its fortifications are but very inconsiderable, though set forth with such pomp of expression in the following inscription over the Rimini gate:

*GUIDUS*



*GUIDUS UBALDUS DUX URBINI IIII. hostium pallori ac pavori, oppidanorum & suorum saluti atque ornamento Pifauri amplificatâ circummunitione, quam à se prius excogitatam Franciscus Maria Pater ob vitæ brevitatem vix inchoatam reliquit, paternis vestigiis prudentissimè inhærens admirabili studio ac diligentiaâ perfecit. M.D.LXIV.*

‘ Guido Ubaldi, fourth duke of Urbino, having, to the dread and terror of his enemies, the safety of his subjects, and the ornament of Pesaro, enlarged its fortifications, and compleated with admirable diligence and skill the plan laid by his glorious father Francesco Maria, whose untimely death scarce permitted him to see the beginning of this public work. 1564.’

The Pesaro figs are accounted the best in all Italy, and Pesaro figs, even preferred to those of Sclavonia.

Poggio Imperiale, an ancient pleasure-house of the dukes of Urbino, stands on a hill about an Italian mile from Pesaro, and is furnished with some good paintings by Genga. Here is also a fine orangery.

Along the coast as far as Pesaro, the country wears an agreeable aspect; but the soil and road are none of the best, the latter being very sandy for the last stage.

From Pesaro you enter into a fine corn country, divided into square inclosures by rows of trees interwoven with vines. This whole tract of land belongs to the dukedom of Urbino, which the popes, on the demise of the last duke Francesco Maria di Rovere in 1631, without male issue, have found means to get it into their hands. The said duke, by his will signed in 1626, had confirmed the papal claim, and in effect previously renounced his own title. But Victoria, daughter to his son Frederico Ubaldi, who died before him, and wife to Ferdinand II. great duke of Tuscany (to whom she was married in the year 1631, when she was but eight years of age) obtained the allodial part of the dutchy, whence it comes to pass that Poggio Imperiale and some other places in these parts belong to the ducal family of Florence.

Division of  
the dutchy  
of Urbino.

About an Italian mile from Catholica, which is seven miles distant from Pesaro, the road crosses a canal by means of a bridge of one arch; however in dry weather there is not a drop of water to be seen under this bridge, though there is a  
most

most ostentatious inscription cut in marble on it in honour of cardinal Altieri. It begins as follows :

*Clemente X. P. O. M.  
 Torrenti crebris alluvionibus tumido,  
 Aucto ingentibus prædis,  
 Claudibus editis formidabili,  
 Pontem hunc opere magnifico juxta & commodo viatoribus  
 Pietate proximi Jubilæi Romam advocandis  
 Palutius Cardinalis Alterius S. R. E. Camer. us  
 Imponendum ære suo curavit. Ann. Dom.  
 MDCLXXIV.*

‘ Over this torrent, swelling with frequent floods, driving heaps of ruins along its rapid stream, and formidable for its numberless devastations, Paluti, cardinal Altieri, &c, has, at his own expence, built this bridge; a work, which besides its grandeur affords convenience and safety to those whom devotion shall incite to visit Rome at the approaching jubilee. 1674.’

Catholica  
 council a-  
 gainst the  
 Arians.

Catholica is a village so called from the orthodox bishops, who in the year 359 withdrew to this place from the council of Rimini, where they had been out-voted by the Arians. This remarkable transaction is commemorated in the following inscription on the wall, and not far from the entrance of the church :

*Anno reparatæ Salutis CCCLIX,  
 Liberio Pont. Max. Constantio Imp.  
 Cum Hæreticorum fraudibus ingemiscens Orbis terarum  
 Se Arianum esse miratus est,  
 Ex quadringentis Episcopis ad Synodum Ariminensem convocatis  
 Perpauci orthodoxi in hunc locum ventitantes,  
 Ut seorsim ab Arianis sacra facerent,  
 Et Catholicâ communionem Catholicos impertirent,  
 Occasionem præbuerunt, ut vicus ipse Catholica nancuparetur,  
 Cujus nominis rationem ac totius rei gestæ memoriam  
 Cæsar Cardinalis Baronius Annalibus Ecclesiasticis inseruit,  
 Bernardinus Cardinalis Spada  
 Ad peregrinantium pietatem erudiendam  
 Amoremque suum erga patriam provinciam testandum  
 Hoc posito marmore indicavit. Ann. Dom.  
 M. DC. XXXVII.*

‘ In the year of the Christian Æra 395, in the reign of the emperor Constantius, and the pontificate of Liberius, when the whole world, with grief and surprize, saw itself, through the craft of heresy, infected with the errors of Arianism; out of four hundred bishops assembled at the council of Rimini, very few were found orthodox, who, by frequently resorting hither to perform the divine offices apart from the Arians, and administer to catholics a catholic communion, gave this village the name of Catholica. The origin of this name and the particulars of the whole transaction cardinal Cæsar Baronius has inserted in his annals of the church; and cardinal Bernardine Spada, in order to testify his affection to his native country, has exhibited it on this marble, for the information of devout pilgrims, in the year 1637.’

A few Italian miles from Catholica towards Rimini, are to be seen the ruins of the ancient city of Concha in the sea; and farther on towards the left lies the republic of St. Mari-St. Marino, no. The freedom of this little commonwealth is more owing to the poverty of the individuals than the abilities of the governors.

Rimini or Ariminum was formerly a city of note, but is now extremely decayed, especially since it received a fatal blow by an earthquake in 1671: however it is still venerable for the many monuments of its ancient splendor. A little without the town towards Pefaro is a triumphal arch, on each front of which are two beautiful Corinthian pillars and two busts. On that towards the country is this imperfect inscription:

*Coss. Sept. designat. Oct. Aug. M. V. Celeberrimeis Italiae  
vris consilio Senatus Pop. ---- llis ---*

On a pyramid on the other side;

*Cos Ariminen. poss. id. Mart. M.DLXVII.*

‘ Erected by the consuls of Rimini, March 15, 1567.’

In the market-place is the following inscription cut in stone:

*G. Cæsar*

Moment  
of Julius  
Cæsar.

*C. Cæsar  
Dict.  
Rubicone  
Superato  
Civili bell.  
Commilit.  
Suos hic  
In foro Ar.  
Adlocut.*

‘ Caius Cæsar the dictator, after passing the Rubicon, here in this area of Ariminum harangued his army to prepare them for a civil war.’

On the other side :

*Suggestum hunc vetustate collapsum Coss. Arim. mensium Novembris & Decemb. MDLV. restit.*

‘ This ancient Suggestum, decayed by length of time, was repaired by the consuls of Rimini in the months of November and December, 1555.’

On the wall of the council-house is a stone with the following ancient inscription :

*C. Cæsari August. Cæs. vias omnes a Rimin. 5 tern.*

Underneath it is also this inscription :

Japanese  
ambassadors  
at Rimini.

*Mantii Franci Regis Bungi, Michaëlis Protasii Arimanorum Regis, ac Bartholomæi Omuræ Principis, Juliani, Martinique Comitum, ab Japonæ. remotiss. insulis ad D. Gregorium XIII. legatorum, ut jam susceptam Christi fidem profiterentur, optatiss. Ariminum adventui XVI. Kl. Julii publico sumptu, maximâque lætitiâ hosp. MDLXXXV. Sixto V. P. O. M. seden. S. P. Q. Ar. D.*

‘ Manti Franco king of Bungo, Michael Protasi king of Arima, and Bartholomew prince of Omur, sent the noble Julian and Martin ambassadors from the remote islands of Japan to pope Gregory XIII. in order to make a public profession of the Christian faith, which they had already embraced;

embraced; who arrived at Rimini June 16, 1585, where they were entertained with the greatest festivity and magnificence at the public charge. In memory of this remarkable transaction, the senate and people of Rimini have set up this monument in the pontificate of Sixtus V.'

Here are other inscriptions relating to such natives of this city as have deserved well of the state, by contributing to its prosperity after the plague, and by other signal services. Other inscriptions.

Behind the Capuchin convent are shewn some ruins, said to have been an amphitheatre. These being in a garden, and consequently not very obvious to the public view, an index is cut on the outside of the convent-wall, pointing with its finger to those ruins, and over it are these words: Amphitheatre.

*Amphitheatri olim P. Sempronio Cōs. excitati reliquias indigitat Sen. Ar.*

'This points to the remains of the amphitheatre built in the consulship of P. Sempronius.'

On that side of the city which lies towards Ravenna, near a bridge over the Ariminum, now called Marecchia, is an inscription, denoting that it was either built or repaired by Augustus and Tiberius. This bridge is two hundred feet in length, fifteen in breadth, and consists of five arches. Ancient bridge.

In the middle of the area before the council-house is a magnificent fountain, on which stands a small bronze statue of St. Paul. Not far from this is likewise a bust of pope Paul V. of brass. Fountain.

The Franciscan church was built, in the year 1450, by Sigismund Pandulfo, of the family of Malatesta, who for a long time were lords of Rimini, as is expressed in an inscription over the main entrance. This Sigismund Pandulfo was two years commander in chief of the Venetian troops against the Turks in the Morea; and, having made himself master of the city of Sparta, brought back with him the bones of Themistius, a celebrated philosopher of Constantinople, and one of the best commentators upon Aristotle. These bones he deposited in a marble tomb without this church, with the following inscription: Franciscan church. Malatesta family. Tomb of the celebrated Themistius.

*Themistii*

*Themistii Byzantini*

*Philosophorum suâ tempestate Principis reliquum  
Sigmundus Pandulphus Malatesta Pand. F.  
Belli Pelopon. adversus Turcarum Regem Imperator,  
Oh ingentem eruditorum, quo flagrat, amorem  
Huc adferendum introque mittendum  
Curavit. M.CCCC.LXV.*

‘ These remains of Themistius, a native of Constanti-  
‘ nople, the most eminent philosopher of his time, were  
‘ brought over by Sigmund Pandulfo Malatesta, son of  
‘ Pandulfo, general in the Morean war against the Turks,  
‘ who, being a friend and patron to learned men, deposited  
‘ them here, *A. D.* 1465.

Tombs of  
Vanti and  
Valturi.

Near this tomb are also six others in the church-yard, con-  
taining the remains of persons eminent for their learning;  
among these are the civilian Sebastiano Vanti, and Robert  
Valturi who wrote twelve books on the art of war; which  
he dedicated to the above-mentioned Malatesta.

In one of the chapels in this church is also a marble bust  
of the former.

Statue of  
Sigmund  
Pandulfo.

A statue of Sigmund Pandulfo, in complete armour, was  
set up in the famous armory at Ambras in Tirol by the arch-  
duke Ferdinand, with a large book in his hand, as an em-  
blem of his affection to men of learning. He died in the  
year 1468; and, on the right-hand within the church, a mo-  
nument is erected to his memory, with the following epitaph;  
in which the diphthong *œ*, according to the custom of those  
times, is expressed by a single *e*:

Epitaph on  
him.

*Sum Sigmundus Malateste e sanguine gentis,  
Pandulfus genitor Patria Flaminia est.  
Vitam obiit VII. Id. Oct. etatis sue anni.  
I. & L. mens. III. D. XX. M. CCCC. LXVIII.*

‘ I am Sigmund, of the family of Malatesta; Pandulfo  
‘ was my father, and Rimini my native place. He died on  
‘ the ninth of October, 1468, aged fifty-one years, three  
‘ months, and twenty days.’

Near this monument hang some old standards, and at a  
little distance a helmet with two horns; but the distich an-  
nexed

fixed to them, in which Malatesta classes himself among the cornuted, is not very proper for a Christian church :

*Porto le corna ch'ogn'uno le vede,  
Et tal le porta che non se lo crede.*

• All the world is welcome to see my horns ; it is no more  
• than the fate of many a one who little thinks of it.

These lines, according Francesco Sansovini\*, allude to his unfortunate marriages ; who adds, that, if he did wear horns, he knew how to rid himself of the authors of his disgrace ; for he caused his two first wives to be poisoned, and his third to be strangled. His second wife was a daughter of Nicholas margrave of Este and Ferrara ; and the father of his third wife was no less a person than Francesco Sforza duke of Milan.

On both sides of the church are several tombs belonging to the Malatesta family. The church, as yet, is not roofed, but only covered with planks laid across.

Travellers who have a taste for letters should not omit visiting count Gambalunga's library at Rimini, which, pursuant to a deed of trust, is kept in good order, and daily augmented. The building also in which the books are deposited is elegant and well contrived.

Count Gambalunga's library.

Rimini had formerly a good harbour ; but it is now so choaked up with sand, as scarce to afford depth of water sufficient for passage-boats. The above-mentioned Sigismund Pandolfo Malatesta, seeing the marble with which the harbour was faced could be of no farther use there, removed it, in order to build the Franciscan church with it. The sea at that time had withdrawn half an Italian mile from its ancient limits ; and at present the brick tower, which formerly served for a Faro, or light-house, is surrounded with gardens. However, they still shew on the coast the spot on which St. Anthony is said to have stood when he preached to the fishes.

Ancient harbour.

Light-house Place where St. Anthony preached to fishes.

The river Lusa.

A few Italian miles from Rimini you pass by a bridge over the river Lusa, which by Clementini, Giacomo Villani, and other learned men, has been erroneously taken for the ancient Rubicon. Two miles on this side Cesenatico the road crosses the river Fiumefino, and, scarce fifty or sixty paces from thence, the Pisatello, which likewise disembogues itself here-

Fiumefino. Pisatello.

\* *Dell' Origine delle Case Illustri d' Italia*, p. 368, edit. Venet. 1674.

Rubicon the  
ancient li-  
mits of Italy.

Julius Cæ-  
sar's resolu-  
tion at this  
river.

abouts into the Fiumefino. The Pisatello, though it appears so shallow and small in any continuance of dry weather, was the river celebrated in the Roman history under the name of the Rubicon, as the limit betwixt the Italian provinces and Cisalpine Gaul\*. For this reason the hostile views of Julius Cæsar plainly appeared by his passing this river with his army; for by the Roman laws no General could march the legions under his command out of the territories of his province into another, without an order from the senate and people of Rome. Likewise, in returning from an expedition, the army was not permitted to cross this river, and come into the *Regiones suburbicariæ*, without laying down their arms, on pain of being adjudged enemies to their country. Cæsar, being resolved to break through this law, frankly said, *Facta est alea*; i. e. 'Now the die is cast;' since, after that, no amicable accommodation was to be expected. Lucan speaks of passage of the Rubicon in the following manner:

*Jam gelidas Cæsar cursu superaverat Alpes,  
Ingentesque animo motus, bellumque futurum  
Ceperat: ut ventum est parvi Rubiconis ad undas,  
Ingens visa duci patriæ trepidantis imago  
Clara per obscuram vultu mœstissima noctem,  
Turrigero canos effundens vertice crines,  
Cæsarie lacerâ nudisque adstare lacertis,  
Et gemitu permista loqui: quò tenditis ultra?  
Quò fertis mea signa viri? si jure venitis,  
Si cives; huc usque licet. - - -*

*Fonte cadit modico, parvisque impellitur undis  
Puniceus Rubicon, cum fervida canduit æstas:  
Perque imas serpit valles, & Gallica certus  
Limes ab Ausoniis determinat arva colonis.*

*Cæsar ut adversam superato gurgite ripam  
Attigit, Hesperia vetitis & constitit arvis,  
Hic ait, hic pacem temerataque jura relinquo;  
Te, Fortuna, sequor: procul hinc jam fœdera sunt.  
Credidimus fati, utendum est judice bello.*

PHARSAL. lib. i.

' Now

\* Plin. Hist. Nat. lib. iii. c. 15. *Octava regio determinatur Arimino, Pænnino. In ora fluvius Crustumium, Ariminum colonia cum annibus Arimino*



' Now Cæsar marching swift, with winged haste,  
 ' The summits of the frozen Alps had past,  
 ' With vast events and enterprizes fraught,  
 ' And future wars revolving in his thought.  
 ' Now near the banks of Rubicon he stood ;  
 ' When lo ! as he survey'd the narrow flood,  
 ' Amidst the dusky horrors of the night,  
 ' A wond'rous vision stood, confess'd to sight.  
 ' Her awful head Rome's rev'rend image rear'd,  
 ' Trembling and sad the matron form appear'd :  
 ' A tow'ry crown her hoary temples bound,  
 ' And her torn tresses rudely hung around ;  
 ' Her naked arms uplified e're she spoke,  
 ' Then groaning, thus her painful silence broke ;  
 ' Presumptuous man ! Oh whither do you run !  
 ' Oh whither bear you these my ensigns on !  
 ' If friends to right, if citizens of Rome,  
 ' Here to your utmost barrier are you come. ———

' -----  
 ' While with hot skies the parching summer glows,  
 ' The Rubicon in narrow currents flows :  
 ' Through shallow vales it slowly winds its way,  
 ' Losing its ruddy waters in the sea.  
 ' Its bank on either side a limit stands  
 ' Between the Gallic and Ausonian lands. ———  
 ' The leader now had pass'd the torrent o'er,  
 ' And reach'd fair Italy's forbidden shore.  
 ' Then rearing on the hostile bank his head :  
 ' Here farewell peace and injur'd laws he said :  
 ' Since faith is broke, and compact set aside,  
 ' Henceforth thou, goddess Fortune, art my guide,  
 ' Let fate and war the great event decide.' }

Rowe.

Suetonius, in the life of Julius Cæsar, writes thus: *Cæsar*  
*- - consecutus cohortes ad Rubiconem flumen, qui Provinciae ejus*  
*fnis erat, paullum constitit: ac reputans, quantum moliretur, conver-*  
*sus ad proximos, Etiamnum, inquit, regredi possumus: quodsi ponti-*

*Arimino & Aprusa. Fluvius hinc Rubico, quondam fnis Italiae. Vid. Sidor.*  
*Apollinar. lib. i. epist. 5.* ' The eighth district is bounded by Ariminum,  
 ' the Po, and the Apennine mountains. On the confines, are the river  
 ' Crustumium, the colony of Ariminum, together with the river of that  
 ' name, and the Aprusa. The river Rubicon was formerly the bounda-  
 ' ry of Italy on this side.'

*culum transferimus, omnia armis agenda erunt. - - cap. 32. Tunc Cæsar, Eatur, inquit, quo Deorum ostenta & inimicorum iniquitas vocat. Facta alea est, inquit.* ‘Cæsar, coming with his troops to the bank of the Rubicon, which was the boundary of his province, stood musing for some time on the importance of his design; and then, turning to those about him, said: “We may still retreat; but, if we once pass this little bridge, a war is the certain consequence.” Then Cæsar called out, “Let us march whither the omens of the Gods and the perverseness of our enemies call us. The die is now cast.”

The Pisatello, an ancient boundary.

Ancient monument and inscription.

Scipio Claramonti of Cesena has in a particular treatise shewn, that the Pisatello, and not the Lusa, was the ancient Rubicon; and even at this day the neighbouring country people call it Rugon. What seems to put this beyond all doubt, in an ancient stone monument dug up on the banks of the Pisatello, and, at the desire of the inhabitants of Cesena, erected by cardinal Bivarola, late legate of Romagna. It is to be seen on the road leading from Rimini to Cesena, not far from the latter, and is commonly called *la Colonna di Rubicone*. Near the top of this pyramid are the following words:

*S. P. Q. R. Sanctio ad Rubiconis pontem.*

Underneath, on a large marble table, is this inscription:

*Jussu mandatuve Pop. Rom. Cos. Imp. Trib. Miles, Tyro, Commilito, armate quisquis es, manipulariave centurio, turmaeve Legionariæ, hic sistito, vexillum finito, arma deponito, nec citra hunc amnem Rubiconem signa, ductum exercitum, commeatumve traducito. Si quis ergo hujusce jussionis adversus præcepta ierit, feceritve, adjudicatus esto hostis S. P. Q. R. ac si contra Patriam arma tulerit Penatesque è sacris penetralibus asportaverit.*

*S. P. Q. R. Sanctio Plebisciti S. Ve C.*

On the base are engraven these words:

*Ultra hos fines arma proferre liceat nemini.*

To these is added the following modern inscription:

*Rubiconem*

*Rubiconem ponti subjectum transis, Viator,  
Romano interdicto, Cæsaris ausu  
Et adagio FACTÆ ALEÆ celebratum.  
Flumini huic stabilem imponere trajectum  
Ethnica diu vetuit pavida superstitio,  
Catholica nunc suasit securâ Religio,  
Innocent. X. Summo Pont.  
Card. Donghio Legato  
Anno MDCLIV.*

‘ Traveller, thou passest the Rubicon, over which this  
‘ bridge is built; a river famous for the ancient Roman pro-  
‘ hibition, the bold attempt of Cæsar, and the adage of *Fac-  
‘ ta est alea*. Superstition had long deterred the pagans from  
‘ building a bridge over this river; but the Catholic religi-  
‘ on, less fearful, resolved upon and performed this useful  
‘ work in the pontificate of Innocent X. and the legateship  
‘ of cardinal Donghi, in the year 1654.’

Cesena lies wide on the left-hand, in the road from Ri- Cesena.  
mini to Ravenna. Over-against it lies Cefenatico, which Cefenatico.  
has an excellent harbour and a commodious canal. Upon  
the bridge, on the Rimini side, stand two fine marble pil-  
lars of the Corinthian order. On one of these pillars is a  
representation of a dragon, and under it are these words:

*Jo. Petrus Ghisl.  
Præses P. C.*

Inscriptions  
on two pil-  
lars.

On the pedestal is the following inscription:

*Ut maris intumescens  
Undas ocluderent  
In hujus postea canalibus ac portibus  
Custodiam & munditiem  
Iterum ad fluendum quotidie relaxandas,  
Veteri ponte jam penè ætate  
Confecto,  
Novum hunc ære publico a fundamentis  
Erexere  
S. P. Q. C.  
Anno Domini MDCCXVI.*

‘ In order to shut up the waters of the sea during the flood,  
‘ and afterwards to let them out again when it ebbs, for the  
‘ security and cleansing this canal and harbour, the old

‘ bridge having been almost ruined through length of time,  
 ‘ the senate and people of Cesenatico erected this new one,  
 ‘ in the year 1716.’

On the other pillar are the pope’s arms, and the following words:

*Gregorio XIII. Pont. Max.*

‘ In the pontificate of pope Gregory XIII.’

Removal of  
 the town of  
 Cervia on  
 account of  
 the bad air.

About half-way betwixt Cesenatico and Savio lies the episcopal city of Cervia, which at the beginning of this century entirely changed its situation, having formerly stood a quarter of a mile distant from the sea. The inhabitants removed on account of the unhealthful air, from which, in its present situation, the town is entirely free. This new city is built with beautiful broad streets, which for the most part are under covering. On that side of the city opposite to Savio, or Ravenna, over one of the gates is the following inscription:

*Cervix Urbem insalubri damnatam cælo,  
 Ad solitudinem jam diu redactam  
 In hujus apricam Adriatici plagam,  
 Clementiori perflandam aurâ,  
 Propinquo spectandam mari,  
 Nunquam antea tentato opere  
 Innocentius XII. & Clemens XI. Rom. Pontifices  
 Fulvii S. R. E. Cardinalis Astalii  
 Sollicitudine allaborante,  
 Laurentii Corsini Ecclesiastici ærarii generalis Præfæcti  
 Adspirante studio,  
 Michaëlis Angeli Comitæ Mascæi Emiliæ Questoris  
 Votis exposcentibus,  
 Traduxerunt  
 Ann. Dom. MDCCIII.*

‘ Popes Innocent XII. and Clement XI. by the indefatigable care of cardinal Flavio Astali, the great diligence of  
 ‘ Lorenzo Corsini, &c. removed the city of Cervia, which,  
 ‘ being infested with an unwholesome air, had long been reduced to a desolate condition, into this high situation on  
 ‘ the

the coast of the Adriatic, that it might enjoy a more salubrious air, &c. in the year 1703.

One would scarce believe there could be such a difference in the nature of the air within so small a distance, did not experience in many instances shew it, especially in hot climates.

Without the above-mentioned gate is a beautiful and broad canal, through which, in June, July, and August (namely, when the season is hottest and driest) the water is let out into a low piece of ground covered with rushes and weeds, about half a mile in length, and in some places as broad. Here the heat of the sun totally exhales the water, and the salt remains at the bottom and sides, to the great profit of the court of Rome. The papal provinces Urbino, Ferrara, Ancona, Bologna, and Romagna, that lie near the Apennine mountains, have the greatest part of the salt they use from these salt-works.

In the country beyond Rimini there is a visible alteration for the worse; but the soil is no where so barren as between Cervia and Ravenna; the sea-shore being very sandy, and the country full of morasses and fens.

About three or four miles on this side of Ravenna, the road lies through a wood of *pigni*\*; a tree perfectly like the pine, or rather the fir-tree, only it spreads into a broad crown at the top, and has something of an aromatic smell. The fruit called *pigna* is larger than the pine-apple, and, when laid upon the fire, opens, so that the kernel may be taken out, and eaten without any farther preparation, or else put into soup. This fruit is no inconsiderable branch of trade here, and the husks make a clear and excellent fire; but they are chiefly burnt in stoves.

About two Italian miles on this side Ravenna lies the monastery of La Classe, which was founded in honour of St. Apollinaris, in the year 534, finished in 548, and in 1721 rebuilt by pope Innocent XIII, and cardinal Cornelius Bentivolo, his legate (as appears by an inscription on the right-hand of the portico at the entrance of the church.) The fathers call themselves Monachi Classenses, and also Camaldulenses. The church doors stood open when I was there; but not a soul was to be met with either in the church, or in the convent; for the monks, on account of the unhealthy

\* *Jornandes de rebus Gothicis* mentions this wood.

Quite deserted in summer. Church.

The print of St. Gregory's foot.

air in these parts, as soon as the summer heats commence, quit the monastery in order to spend that season at Ravenna. On each side of the church are twelve very beautiful pillars of a lightish-grey marble. Here are also ten large stone coffins, being the repositories of so many bishops of Ravenna; and some of them, in their epitaphs, are called *sanctissimi* and *ter beatissimi*. Within the church, over the main door, is an inscription, signifying, that in 1653 the body of St. Apollinaris was brought hither from Ravenna. On the right-hand in going up to the high altar, is shewn, within a grate near the wall, the print of a foot, which is pretended to be an impression made by Gregory the Great in his ecstasy when he was struck with the sanctity of this place; but, by the direction of the foot that made this impression, the saint seems to have been rather leaving the church than coming into it. The door through which Gregory entered the church is at present walled up, and over it is to be seen the following inscription:

*D. O. M. Sanctum  
 Gregorium M.  
 Pontificem ter maximum  
 Per januam hanc  
 Templum ingredientem,  
 Ob loci sanctitatem & majestatem,  
 In extasim raptum,  
 Vestigium nudi pedis limini infixisse,  
 Quod antiquâ populi veneratione  
 Craticulâ ferreâ  
 coopertum est  
 In Urbe Ravennâ  
 Traditio & Fama  
 Viget.*

‘ To God the greatest and best of beings.

‘ A tradition is still fresh at Ravenna, that Gregory the  
 ‘ greatest of popes, entering the church through this door,  
 ‘ and being struck with the awfulness and sanctity of this place,  
 ‘ was rapt into an ecstasy, and left the print of his naked  
 ‘ foot at the entrance; which the people, out of veneration  
 ‘ to the saint, have long since inclosed within an iron grate.’

The high altar is insulated or detached from the wall, and of yellow marble: it is adorned with four beautiful Corinthian

thian pillars made of a kind of marble with white and black veins. About the altar is a good old mosaic work, representing several saints, with their names inscribed near them. On the left-hand in coming into the church, is the following inscription on the wall:

\* *Otho III. Rom. Imp. Germ. ob patrata crimina austeriori Penance of  
disciplinæ Sancti Romualdi obtemperans, emenso nudis pedibus ab the emperor  
Urbe Româ ad Garganum montem itinere, Basilicam hanc & Otho.  
Cænobium Classense XXXX. dies pœnitens inhabitavit, & hic  
cilicio ac voluntariis castigationibus peccata sua expians, augustum  
dedit humilitatis exemplum, & Imperator sibi Templum hoc &  
pœnitentiam suam nobilitat. Anno P. C. M.*

‘ The emperor Otho III, having, in compliance with the  
‘ severe discipline which St. Romuald enjoined him for his  
‘ sins, travelled barefoot from Rome to mount Garganus; to  
‘ complete his penance, resided in this church and the con-  
‘ vent of la Classe, for forty days, expiating his sins with  
‘ hair-cloth and voluntary castigations. By this means the  
‘ emperor made this church and his own repentance famous,  
‘ in the year of Christ 1000.

L E T T E R L X I V .

Account of RAVENNA, FERRARA, FAENZA,  
and IMOLA.

S I R,

R A V E N N A, absurdly supposed by some learned men Ravenna.  
to have been founded by Esau, was, not only during  
the grandeur of ancient Rome, but a considerable time after-  
wards, very famous for the exarchate\*, of which it was the  
seat. It contains at present scarce fifteen thousand inhabi-  
tants, which bears such a disproportion to the convents, be-  
ing no less than four-and-twenty, that the city must sensibly  
feel the weight of this useless load. Its former unhealthful-  
ness has in a great measure been remedied by diverting the  
Number of  
inhabitants  
and con-  
vents.

\* The *exarchus* was the emperor's vice-roy in Italy, whose residence was at Ravenna. *Vid. Hist. Med. Ævi.*

course of the rivers Montone and Ronco from their ancient channels, and causing them to run close by the city; and by draining the stagnating putrid water from the marshy land about it.

In coming from Rimini you enter Ravenna through the Porta Pamfili, so called from the papal family of that name; and, as Innocent X. was of that house, the inscription on the gate begins thus:

*Imperante columbâ Pamphiliâ, &c.*

Under the auspices of the Pamphilian dove, &c.

The Porta Cibo likewise derives its name from the cardinal under whose administration it was built.

On the Porta d'Oro is the following ancient inscription:

Ancient inscription.

*Ti. Claudius. Drusi. F. Cæsar. Aug.  
Germanicus. Pont. Max. Tr. Pot.  
Cof. II. DES. III. Imp. III. P. P. dedit.*

Palace of a Gothic king.

Among the antiquities of this city are shewn the remains of the palace of Theodoric king of the Ostro-Goths; and several superb pillars are to be seen in the upper part of it. In the lower part is a large porphyry vessel, or sarcophagus, closed up, where formerly the remains of that monarch were deposited. It is decorated with sculpture, representing circles and lions heads. This sarcophagus is indeed something smaller than those at Rome, which I have already taken notice of: however, it is very well worth seeing, being no less than eight feet in length, four in breadth, and cut out of one block\*. Near it is the following inscription:

His tomb.

*Vas hoc Porphyriacum ol. Theodorici Gothorum Imp. cineres in Rotundæ apice recondens huc Petro Donato Cæsis Narniën. Præfule favente translatum ad perennem memoriam Sapientes Reip. Rav. P. P. C. MDLXIII.*

This porphyry vase, formerly placed on the top of the Rotonda, and containing the ashes of Theodoric king of

\* Besides this piece of antiquity, Ravenna boasts of another not less venerable; I mean the silver bowl made by Peter Chrysológus bishop of Ravenna, and preserved amidst all the ravages of the Barbarians.

the



the Goths, was, with the consent of Pietro Donato Cæsi bishop of Narni, and by order of the wise magistracy of the commonwealth of Ravenna, removed hither, for the better preservation of this valuable piece of antiquity.<sup>3</sup>

The church called the Rotonda lies without the city, and on the right-hand in going from the Porta Cibo. At present it looks like a ruined cupola, or chapel. Its diameter is about sixteen common paces; and its pavement, excepting in the dry summer months, is always under water. It is supposed to have been built by Amalafunta, king Theodoric's daughter, in the year 526. The most remarkable part of it is the roof, which is in the form of an inverted dish, and consists of one single stone, which, many years after this church was built, was split by lightning: it is as hard as a flint, and, according to an account written on vellum and kept on the altar of the chapel, was brought out of Egypt. The thickness of this stone is four geometrical feet, the circumference a hundred and fourteen, and the diameter one-and-thirty feet and two inches.

Rotonda.  
Remarkable  
roof of a  
single flint.

It is difficult to conceive in what manner, at a time when the modern machines were in a great measure unknown, this huge mass, the weight of which cannot be less than an hundred tons, was raised to the top of this edifice. Indeed a person who has seen the stupendous obelisk at Rome, will the less wonder at this. *Misson, tom. I. p. 293*, makes this stone thirty-eight feet in diameter, and fifteen thick; but the last article is a gross mistake, the thickness at most not exceeding five English feet.<sup>3</sup> I am surprised that any writer, who pretends to have been at Ravenna, should say, that this stone roof has an aperture in the center, like that in the Rotonda at Rome; for it is very certain that there is no such thing in the roof of the Ravenna Rotonda; and, though it be a little convex on the outside, a person may walk over every part of it.

Its weight.

Round this stone formerly stood the statues of the twelve apostles, as appears from their names still to be seen on the pedestals, which project a little way out from the stone roof.

On the top of this roof, near the center, was formerly placed the porphyry sarcophagus mentioned above, with the remains of king Theodoric. According to a narrative written on vellum, and kept on the altar of the chapel, this sarcophagus, in the fifteenth century, was beat down by a cannon-

King Theo-  
doric's  
tomb.

cannon-

Invention  
of bombs.

cannon-ball; but others will have it that this happened in the sixteenth century, in the year 1512, when the French under Lewis XII. made themselves masters of Ravenna, and committed the most violent outrages, without any regard to the sanctity of churches, &c. Those authors who say, that in this expedition Lewis XII. made use of bombs, do not reflect, that, according to Blondel, in his *Art de jeter des bombes*, those dreadful instruments of war were first made use of in the year 1588, at the siege of Wachtendonk: others are of opinion that they were not invented till the year 1639, and that their dreadful effects were first felt by the castle of La Motte. They seem to have the greatest probability on their side, who think that the French soldiers threw down this sarcophagus without the help of cannon; however, they destroyed the cover of it, which was made of gilt Corinthian brass, and finely ornamented with basso-relievo's.

How far the  
sea is with-  
drawn from  
the city.

On the right-hand without the Porta Cibo are some remains of the towers of the old castle. On the left-hand, where formerly the sea beat against the city-walls, as is evident from the iron rings for making fast the ships still to be seen in them, is a large tract of land, finely cultivated; for Ravenna at present lies three Italian miles from the sea. As Misenum was the ancient port of the Roman fleet in the Mediterranean, designed to keep Gaul, Spain, Mauritania, Egypt, Sardinia, and Sicily in awe; Ravenna was the rendezvous of the other Roman fleet, appointed for the same purpose with regard to Epirus, Macedonia, Achaia, Propon-tis, Pontus, Crete, and Cyprus, as appears from Vegetius, *lib. iv.* and Suetonius, in the life of Augustus\*. And it is not improbable that the convent of la Classe derives its name from the *classarii* or marines, who used to encamp on that spot. Strabo describes Ravenna as a city built on piles among morasses and shallows, and subject to frequent inundations; and adds, that it had a great many bridges, and that boats were used in going from one part of it to the other. But it is almost incredible to think how much things are now altered; for it is certain that the city stands on the same place as it formerly did, as appears from the old walls and other re-

Roman fleet  
at Ravenna.

Great alte-  
ration in the  
soil about  
Ravenna.

\* *Cap. 49. Classem Miseni, & alteram Ravennae, ad tutelam superi & inferi maris, collocavit.* 'For the defence of the upper and lower sea, he stationed a fleet at Misenum, and another at Ravenna.' *Tacit. Annal. iv. cap. 5. Italian utroque mari duae classes, Misenum apud & Ravennam praesidebant.* 'Two fleets, one at Misenum, and the other at Ravenna, protected Italy in both seas.'

mains of antiquity. To this place what Ovid says on another occasion is applicable :

- - - *vidi factas ex æquore terras,  
Et procul à pelago conchæ jacuere marinæ.*

‘ I saw dry land where once the billows roll’d, &c.

This alteration is not of late date ; for Jornandes, who lived in the middle of the sixth century, relates, that in his time the harbour was turned into delightful gardens\*.

The ancient pharos†, or light-house, stands about half a Pharos, mile from the city; it is at present in a ruinous condition, and of no manner of service. The pharos must be distinguished from the watch-tower within the walls, near the Palazzo de Spetti. The former is a square tower not entirely straight or perpendicular, but leans to one side. When any danger is apprehended from pirates, the inhabitants on the coast have notice of it by signals from this tower by lamps, or a fire made in it.

The large market-place of the city is adorned with two Pillars in  
the market-  
place. lofty pillars of granite, upon which stand at present the statues of St. Victor and St. Apollinaris; but formerly, when

\* *A meridie Padus, qui & Eridanus, ab Augusto Imp. altissimâ fossâ demissus, qui septima sui alvei parte mediam insiuit civitatem: ad ostia sua amoenissimum portum habens, qui classem ducentarum quinquaginta navium, Dione referente, tutissimâ dudum credebatur recipere statione. Qui nunc, ut Fabius ait, quod aliquando portus fuerat, spatiosissimos hortos ostendit, arboris plenos, verum de quibus pendcant non vela, sed poma.* ‘ Towards the south the Po, otherwise called the Eridanus, Augustus conveyed into the city through a very deep canal, at the mouth of which was a delightful and spacious harbour, where, according to Dio, two hundred and fifty ships could lie in safety. Whereas now, to use the words of Fabius, the harbour is turned into spacious gardens, planted with trees, where fruit hangs instead of sails.’ The quotation from Dio, that the harbour of Ravenna could contain two hundred and fifty ships, must have been in some piece of that author that is now lost, for it is not to be found in any of his works that are now extant. But it is impossible that the Po should ever run southward of the city, as that branch of this river running from Ferraro, called *Po di Primaro* or *Po d’Argenta*, is seven miles distant from Ravenna, to the north of that city.

† *Plinius, Hist. Nat. lib. xxxvi. c. 12. Usus Phari (Alexandrini) nocturno navium cursui ignes ostendere, ad prænuncianda vada portusque introitum: sicuti compluribus jam locis flagrant, ut Puteolis & RAVENNÆ.* The use of the Pharos (of Alexandria) is to hang ought lights, for the benefit of ships sailing in the night, that they may avoid shelves, or know they are near the entrance of a harbour. This is done in many other places, namely, at Puteoli and Ravenna.

this

Statue of  
pope Alex-  
ander.

Memorial  
in honour of  
the virgin  
Mary.

Gates of  
Gaza.

Statue of  
Hercules  
Horarius.

this city remained under the jurisdiction of Venice, the arms and the patron saints of that republic were to be seen on them. In this area is also erected a brass statue of pope Alexander VII. sitting, which is the usual attitude in public monuments erected to the vicars of Christ. Behind this statue is a monumental inscription on the wall of a house, by which Ravenna testifies her gratitude to the holy virgin for averting the plague in 1631, when it raged all over the neighbourhood.

Farther on, under an arcade in the market-place, are eight small iron gates, which are said to have been gates taken from the city of Pavia, and set up as trophies of the valour of the inhabitants of Ravenna. The common people are persuaded that these gates were brought from the Holy Land, and that they were those which Samson carried away from Gaza: if this were true, he had no extraordinary load to carry.

In the council-house are to be seen several inscriptions set up in honour of the pope's legates who presided here. Such a vice-gerent ordinarily presides here only three years; after the expiration of which time, a new patent is requisite to continue him in his office.

On a fountain in the area before the pope's palace is to be seen an ancient statue of Hercules, bearing on his shoulder an hemisphere that serves for a sun-dial, which is called *Hercules Astrolagus*, or *Horarius*. Those who believe, with Vossius (*de Idololatria*) that the sun was worshipped under the name of Hercules, may easily comprehend why this hero was chosen as a support for a sun-dial\*. The club on which this statue leans distinguishes him from Atlas, for whom he might otherwise be taken. According to Pighi (in his *Hercules Prodicus* p. 257.) just such another statue, with a celestial sphere, was formerly to be seen in Stephano Bubbali's *villa* at Rome.

How scarce good spring water, fit for drinking, was anciently at Ravenna, appears from Martial, who says, in his fifth book :

\* Some learned persons before Vossius have, in the worship paid to the sun and moon, traced out all the deities of antiquity, and their conjecture is favoured by Macrobius, *Saturn. lib. i. c. 17.* who says, *Omnia numina masculini generis ad unum solem: feminini generis ad lunam referri.* 'That all the male deities are included in that of the sun alone, and the female in that of the moon.'

*Sit Cisterna mihi quàm Vinca malo Ravennæ,  
Cum possim multo vendere pluris aquam.*

‘ I would rather be possessed of a cistern than a vineyard at Ravenna, where water is sold at a dearer rate than wine.’

On the area before the cathedral stands the statue of the virgin Mary, on the top of a pillar erected to her in the year 1659, *ob reparatam* (perhaps it should be *preservatam*) *pluries à peste Civitatem*, ‘ because she preserved the city more than once from the plague,’ according to the inscription upon it. The great door of the church is made of rough boards, without any ornaments; but the most remarkable thing is, that these boards are sawed out of vines, and some of them are twelve feet long, and two spans in breadth\*. In the cathedral are fifty-two large marble pillars arranged in four rows. In the choir is some very old mosaic work; and in the chapel of the holy sacrament is a representation of the children of Israel gathering manna in the wilderness, with some other paintings, by Guido Rheni.

Statue of the  
virgin Mary.

Broad boards  
of vines.

Cathedral.

In the Theatine church is shewn the window through which it is pretended the Holy Ghost came twelve different times in the shape of a dove, after the death of St. Apollinaris, at the election of the bishops his successors, and settled upon those who were to be elected. St. Severus’s pulpit of white marble, &c. is kept here with great veneration.

Theatine  
church.  
Frequent  
appearance  
of the Holy  
Ghost in the  
form of a  
dove.  
St. Severus’s  
pulpit.  
Ancient mon-  
ument.

On the left-hand near the main entrance of the church of St. Apollinaris, in the cloister, is to be seen the following ancient inscription on a stone fixed in the wall :

\* *Plin. lib. xiv. c. 1. init. Jovis simulacrum in Urbe Populonia ex una (vite) conspicimus tot ævis incorruptum: item Massiliæ pateram. Metaponti templum Junonis vitigineis columnis stetit. Etiam nunc scalis tæzum Ephesie Dianæ scanditur vite unâ Cypriâ, ut ferunt - - - Verum ista ex silvestribus facta crediderim.* ‘ The image of Jupiter in the city of Populonia, cut out of a single vine, we see undecayed for so many ages; as likewise the dish at Marseilles. The pillars in the temple of Juno at Metapontum were of vine-tree: and even the steps to the temple of Diana at Ephesus are said to be made of one Cyprian vine - - - but I take them to be made of the wild vine.’

*Propagatori. Romani. Imperii. fundato. quietis. publicæ. D. Fl. Constantino. Semper. Aug. Divi. Constanti. Filio Setorius Sillanus V. P. Præpositus Fabricæ. Devotu. N. M. Q. E.*

The letters at the end of this inscription signify *Numini Majestatique Ejus.*

Near this is a grave-stone, with the following ancient inscription :

Epitaph of  
Marcus Coc-  
ceius.

*M. Cocceio. M. Pollionis. Nepoti  
Trib. Pleb. Desf.  
Leg. Pr. Pr. Prov. in  
Siciliæ. Quæst.  
Trib. Mil. Leg. XI. Cl.  
Se Viro Eq. R. XVI. R. St.  
Primitivos. Lib.  
VI. Vir.*

St. Apollinaris's  
church.

The church of St. Apollinaris deserves a traveller's notice. On each side of it are twelve marble pillars; and the cieling is an old, but beautiful mosaic work, representing the three eastern kings worshipping the infant Jesus; and also several saints, with their names inscribed over them. In the center is to be seen the head of the emperor Justinian; and from the gold and silver ornaments in the mosaic work this church is commonly called *il Ciele d'Oro*, or the golden cieling. Cardinal Ragio, who died in 1687, has a fine monument here of white and black marble, embellished with some excellent statues. The high altar is insulated, and both the sculpture and marble about it are exceeding beautiful.

Cardinal Ragio's tomb.  
Great altar.

St. Antony's  
chapel.

In St. Antony's chapel are several fine marble statues; the altar is ornamented with black marble pillars; and near the entrance are two pillars of quince-coloured alabaster, which on that account are very remarkable. The altar of the chapel *delle Reliquie* is decorated with four beautiful pillars of red porphyry. All the other altars in this church are likewise of marble, and adorned with many excellent pieces

of painting. Great devotion is paid to the body of St. Apollinaris; and on his coffin are three silver tablets, on which is engraven a long account of his life and martyrdom. Near the entrance of the church, on the roof, are two mosaic pieces, one representing Theodoric's palace, and the other over-against it the old harbour of Ravenna.

Paintings.  
Corpse of St. Apollinaris.

Mosaic work.

In the wall of the convent of St. Vitalis is an antique monument, on one side of which is a representation of a man, and on the other a woman, with the following inscription :

St. Vitalis's convent.

*Oliæ P. F.*

*Tertullæ*

*V. Ann. XV. M. VIII. D. X.*

*Olius Tertullianus*

*Filiæ pietissimæ & sibi.*

Ancient epitaph.

Near the door is the marble monument of Isaac, one of the exarchs, with a Greek inscription.

This convent belongs to the Benedictines, and the annual revenues of it amount to upwards of thirteen thousand *scudi*.

The pavement of St Vitalis's church is very beautiful, and the mosaic work in the choir is extremely curious; Ciampini has inserted a copper-plate of it in his treatise *de Operibus Musivis*. It seems to represent the consecration of this church. The emperor Justinian, the archbishop Maximilian, and several other assistants, are to be seen on one side; and the empress Theodora, with her retinue, on the other. The ceiling of this church is painted in *fresco*. On the pavement is shewn the spot on which St. Ursicinus was beheaded. Near it are some beautiful pieces of painting, one of which, by Federico Boracio, a native of Ravenna, represents the martyrdom of St. Vitalis. It was painted in the year 1583; and the connoisseurs are particularly pleased with the representation of a woman suckling her infant, in this piece.

Church.  
Curious mosaic work.

Paintings.

The chapel of St. Ursicinus is called *Sancta Sanctorum*; and, on account of the extraordinary sanctity of this place, no woman is permitted to enter it.

*Sancta Sanctorum.*

On the altar della Madonna stand three beautiful white marble statues of the virgin Mary, and two angels. Over another altar, which is also of white marble, is an excellent Pietà betwixt two angels, copied from an original piece in the church of St. Justina at Padua.

The

An Æsculapius.

The altar of St Vitalis has also some curious pieces of sculpture in white marble. Behind it is shewn the well, into which the body of that saint was thrown. Near the choir is Æsculapius, represented under the figure of a dragon, and two marble basso-relievo's standing over-against each other. This church having frequently been damaged by inundations, the following inscription on a pilaster is addressed to every pious traveller :

Inscription against inundations.

*De Die XXVIII. Maji MDCXXXVI.  
Nec sacris parcens ruit unda huc usque, Viator,  
Molliter ut jaceant flumina nostra, roga.*

‘ On the 28th day of May, 1636, the raging flood, without regard to the sacredness of the place, penetrated even thus far. O traveller, kindly pray that our river may keep quietly within its bed.’

Representation of a sacrifice.

Near the entrance of the church is a basso-relievo, representing four persons in a Roman dress, to whom four others are bringing an ox. It may possibly represent a sacrifice, though no idol is to be seen; and, contrary to the rules of perspective, the farthest figure of the groupe seems to be the largest.

Fault in it.

Tomb of the emperor Honorius, &c.

In the garden of the convent of St. Vitalis is a chapel consecrated to St. Celsus and St. Nazarius, built by Galla Placidia daughter of Theodosius the Great, sister of the emperors Arcadius and Honorius, and mother to Valentinian II. This chapel, which is paved with marble, seems to have been intended for a family burial-place; for there are three tombs in it, and on the altar is the following inscription:

*Viator, qui antiqua invisis, hic tergemino clausi marmore jacent  
Galla Placidia, Honorius Theodosii Senioris Imperatoris Filii\*,  
Constantius Placidiaæ Conjux, ac Valentinianus Tertius eorum Filius,  
mundanae Celsitudinis reliquia & terrena caducitatis argumentum.*

‘ Traveller, who comest in search of monuments of antiquity, behold the poor remains of worldly grandeur, and an instance of the transitoriness of sublunary glory! within these three marble repositories lie inclosed Galla Placi-

\* It should be *filius*, and not *fili*: for Constantius, Placidia's husband, was not descended of the imperial family, but only of a Roman patrician house. [*Filii* seems to refer to Placidia and Honorius, who were both the children of Theodosius, the masculine gender being used here for both.]



‘ dia, Honorius son of the emperor Theodosius the elder,  
 ‘ Constantius the husband of Placidia, and Valentinian III.  
 ‘ their son.’

Cloſe by is an Italian inſcription, ſignifying that Placidia lies in the large white marble repository behind the altar, with her brother Honorius on her right-hand, and her husband Constantius, together with their ſon Valentinian III, in a maufoleum on the left.

Placidia is ſaid likewise to have founded the church of St. John at Ravenna, if the inſcription quoted by Gruter, p. 1048. but not to be ſeen in that city, deſerves any credit. For it cannot be denied that the vow made to St. John the evangelist, when ſhe was in peril of being ſhipwrecked, renders it very ſuſpicious. The inſcription runs thus :

Whether  
 Placidia  
 built St.  
 John's  
 church,

*Santiffim. ac. Beatiffimo  
 Apoſtolo. Johanni. Evangeliffæ  
 Galla. Placidia. Auguſta  
 Cum. ſuo. Filio  
 Plac. Valentiniano. Aug.  
 Et Filio. ſuo  
 Juſta. Grata. Honoria. Aug.  
 Liberationis. maris  
 Vot. ſolvit.*

From this it may be inferred, that the vow might not include the building of the church, but only the erecting of this monument, or votive table.

At one corner of the Franciſcan convent in the public ſtreet is to be ſeen the tomb of the celebrated Florentine poet, Dante Alighieri, under cover, and incloſed within iron rails; and over his buſt the following words are inſcribed within a laurel wreath :

Dante's  
 tomb.



‘ To Virtue and Honour.’

And near it, on the left side :

*Op.  
Petri  
Lombardi.*

‘ The work of Pietro Lombardi.’

On the right side of the poet are the following Latin verses in rhyme, which, as appears by the letters *S. V. F. i. e.* *Sibi Vivens Fecit*, over them, were composed by Dante himself :

His epitaph.

*Jura Monarchiæ Superos, Phlegethonta Lacusque  
Lustrando cecini, voluerunt fata quosque.  
Sed quia pars cessit melioribus hospita castris,  
Fæctoremque suum petiit felicior astris.  
Hic claudor Dantes patriis extorris ab oris,  
Quem genuit parvi Florentia mater amoris.*

- ‘ Of monarchs rights I sung, and tun’d my lay
- ‘ To hell’s dark regions, and the realms of day.
- ‘ My better part now soars above the stars,
- ‘ In perfect bliss, free from intestine jars ;
- ‘ My body lies within this narrow tomb,
- ‘ For ever exil’d from its native home \*.’

On the left is the following inscription cut in marble :

*Exulem à Florentia Dantem liberatissimè excepit Ravenna vivo  
fruens, mortuum colens. Magnis cineribus, licet in parvo, mag-  
nificè parentarunt Polentani Principes erigendo, Bembo Prætor  
luculentius extruendo pretiosum Musis & Apollini Mausolæum,  
quod injuriâ temporum penè squalens Emin. Dominico Maria Cur-  
sio Leg. Johanne Salviato Prolegato, magni Civis cineres patriæ  
reconciliare cultus perpetuitate curantibus, S. P. Q. R. jure ac  
ære suo tanquam thesaurum suum munivit, instauravit, ornavit.  
Anno Domini M. DC. XCII.*

Ravenna having very kindly received Dante, when he was  
‘ exiled from Florence, enjoyed him when living, and re-  
‘ veres his memory when dead. The funeral honours paid  
‘ to his venerable ashes were great, though they are con-

\* Florence.

‘ fined

‘ fined in a narrow tomb, first erected by the princes \* Pole-  
 ‘ taní; but the prætor Bembo raised this more splendid mau-  
 ‘ soleum, sacred to Apollo and the Muses. When this had  
 ‘ suffered by the injury of time, the most illustrious Dome-  
 ‘ nico Maria Curfi being legate, and Giovanni Salviati vice-  
 ‘ legate, &c. the senate and people of Ravenna, by their  
 ‘ own authority, and at their own expence, repaired, embel-  
 ‘ lished, and fenced this monument with iron palisadoes as  
 ‘ their most valuable treasure *A. D.* 1692.

Under some Latin verses by Bernardo Bembo, on his em-  
 bellishing this tomb with a marble arch, &c. is the following  
 inscription:

*An. Sal. M. CCCG. LXXXIII. VI. Kal. Jun.  
 Bernardus Bembus aere suo posuit.*

‘ Erected by Bernardo Bembo at his own expence, in the  
 ‘ year of our Redemption 1483.’

Misson and others ascribe the repairing of this monument  
 to the famous cardinal Pietro Bembo; but the subscription  
 and the year both shew, that the honour is due to his father  
 Bernardo Bembo, a nobleman of Venice; with which like-  
 wise agrees the testimony of *Pocciantius de Script. Florent. p.*  
*45.* But that author is mistaken in placing this transaction  
 in the year 1433; whereas it should be 1483, as appears by  
 the inscription above. Dante was born in 1265, and died in  
 1321. The animosities of the Bianchi and Neri factions  
 drove him from Florence, his native country; for the for-  
 mer, with which Dante sided, being worsted, were driven  
 out of the city. This poet’s proper name was Durantès,  
 which, during his childhood, was contracted into Dante, the  
 name he was ever after known by †. Buonanni affirms, that  
 Alighieri was only the name of his father; but that his  
 right family name was Bello ‡. As the poetical genius of  
 Petrarch was first kindled by his passion for his beloved Laura,  
 so Dantes’s genius for poetry appeared very early in passio-  
 nate addresses to the object of his love §. Beatrix Pontinaria

Some ac-  
 count of  
 Dante.

His proper  
 name.

\* Guido Poletani, to whom Dante fled for protection, was at that  
 time prince and lord of Ravenna. See *Volaterr. Comm. Urb. lib. xxi.*  
*p. 771.* † *Volaterr. lib. xxi. p. 770.* ‡ *Discorso sopra*  
*l’Inferno de Dante, p. 2, 3, 184.* § Propertius says,

*Ingenium nobis sola puella dedit.*

‘ Beauty alone inspir’d my infant muse.’

His mis-  
resses.

and Gentucca were the two nymphs whose names he has conveyed down to posterity; and Dante, in a particular poem, introduces Theology under the name of his beloved Beatrix, then lately deceased. His treatise *de Monarchia*, in which he defends the emperor's power in secular affairs against the usurpation of the pope, caused him to be declared a heretic by the court of Rome.

Why hated  
by the court  
of Rome,  
and declared  
a heretic.

About three Italian miles from Ravenna, on the road to Forli, and near the river Ronco, is shewn the spot on which the French, in the year 1512, obtained a signal victory over the papal and Spanish army; but with the loss of their brave general Gaston de Foix duke of Nemours. This nobleman who was then only twenty-four years of age, was celebrated for his valour and conduct, and lost his life in the pursuit of the enemy, which very much damped the joy of the French army. In memory of this battle Pietro Donato Casi, bishop of Narni, and governor of this province under Paul III, erected a square pillar here, with the following inscriptions:

Gaston de  
Foix killed.

On the west side, near the pedestal:

Monument  
of the battle  
in which  
he was kil-  
led.

*Videbis hospes huc parùm attollens caput, inscriptus iste quid velit lapis tibi. Recenset illam nempe cladem maximam Galli atque Iberi exercitùs, Æmiliam quæ penè totam maculavit sanguine.*

‘ Stranger, look up, and thou wilt see what the inscripti-  
on on this stone means; it gives thee an account of that  
very great slaughter of the French and Spanish armies, by  
which almost the whole territory of Romagna was deluged  
with blood.’

The word *clades* does not relate to the slaughter of the French, but to the pope's troops, which the bishop conceals under the general name of Spaniards; probably from a tenderness for the honour of the pope, being willing, as far as possible, to suppress the memory of the victory gained by the Most Christian King, Lewis XII. when he made war upon the Vicar of Christ. Ferdinand the Catholic king was indeed at that time in alliance with the pope; but his auxiliaries did not make up the greatest part of the papal army.

On the north side of the pillar are these words:

*Paulo III. Pont. Max. sedente*

*Petrus Donatus Cæsius Episc. Narn. Utr. Sign. Refer. dum Æmiliæ præsideret locumque hunc confictus Ravennatis celebritate clarum diligenter explorasset, ne tantæ rei memoriam vetustas temporum aboleret, hoc erecto marmore conservandum curavit.*

‘ In the pontificate of Paul III, Pietro Donato Cesi bishop of Narni, &c. after a careful survey of this place, famous for the bloody battle of Ravenna, erected this marble, that the memory of that signal action might not be lost by the injuries of time \*.’

The effusion of blood, however, was not so terrible as these inscriptions represent it, though supported by the authorities of Platina and Ciaconi; for both armies put together hardly exceeded thirty thousand men. And Guicciardini, *lib. x.* says, that, though there was no exact account taken of the slain in this battle, they amounted at least to ten thousand, and only one third of that number on the side of the French. Justiniani, *Hist. Venet. lib. xi. p. 237*, affirms, that the French lost six thousand foot, and seven hundred horse; and the Spaniards eight hundred horse, and above eight thousand foot. This memorable battle, which does great honour to both parties, was fought on the 12th day of April, 1512, which in that year happened to be Easter-day.

On the south side of the above-mentioned pilaster are these words:

*Acta sunt hæc pridie Idus Aprilis Anno a partu Virginis supra sesqui millesimum duodecimo, Julio II. Pont. Max. Christianorum Rempublicam Gubernante.*

‘ This battle was fought on the 12th day of April, in the year of Christ 1512, in the pontificate of *Julius II.* &c.’

And over this:

\* Some other inscriptions to the same purpose, signifying that twenty thousand men were killed on each side, are omitted. This circumstance, as well as the natural construction of the first inscription mentioned above, shews that *clades* may be very justly applied to the French as well as the Spanish army.

*Hinc post, cruenta Gallorum victoria Gastone perempto, Hispanorum reliquiae evaserunt. Prostromo capitur Ravenna à victoribus ac diripitur.*

*Abi.*

‘ This way fled the remains of the Spaniards defeated by  
‘ the French, whose bloody victory cost them their com-  
‘ mander Gaston ; and afterwards Ravenna was taken and  
‘ plundered by the victorious enemy.

‘ Farewel.’

As we were desirous of reaching Piacenza at the time of its yearly fair, and as a contagious distemper raged for some weeks at Ferrara, we were deterred from visiting this last city\*. The roads are likewise so bad, that, though Ferrara is but five stages from Ravenna, it is a whole day’s journey ; and, unless it be in very dry weather, there is no travelling the nearest way.

Country  
from Raven-  
na to Bolog-  
na.

The distance from Ravenna to Bologna is five stages, and the road lies through Faenza, Imola, and S. Nicolo. This road, especially after heavy rains, is something dangerous, as it runs close to the river L’Amoni ; but this is but a small part of the road, and is afterwards compensated by the pleasure of travelling between delightful rows of trees, and a fertile country on each side, divided into square inclosures by ditches and hedges interwoven with vines. The soil, though it be fruitful, is more clayey, and not so black and rich as in the southern parts of Italy. Just on the other side of Ravenna I perceived that the common people pronounced the letter *s* like the German *sch* ; so that instead of *subito*, they say *schubito*, or, as the French would write the latter, *chou-bito*. This pronunciation prevails as far as Bologna ; and the inhabitants of this tract of land may not improperly be called the Italian Swabians.

Swabian di-  
alect of this  
country.

Faenza.  
Fine earthen  
ware made  
there.

Faenza is famous all over Italy for its fine earthen ware, few places affording such good clay for that purpose as the neighbourhood of this city. The name of *majolica* given to this ware is a compliment paid to the inventor of it.

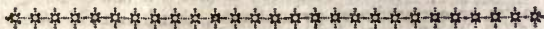
The

\* The bloody-flux has this spring been very fatal all over Italy, sweeping away old and young. Some days there is no going into a church at Rome but one sees (according to the shocking custom of the country) corpses

The palace, or council-house, the fountain on the market-place, the cathedral (in which are some good basso-relievo's, tombs, and six beautiful statues in the Capella di S. Pietro) are the most remarkable objects at Faenza.

Imola, anciently called Forum Cornelii, lies on the Via <sup>Imola,</sup> Æmilia, which leads from Bologna to Rimini; but affords nothing worth seeing, except the cathedral, in which is a fine monument of cardinal Gozzadini, and three fine *sarcophagi* of fine marble, adorned with good statues.

BOLOGNA, April 16, 1730.



L E T T E R L X V.

Description of the City of BOLOGNA.

S I R,

**B**OLOGNA, on account of its extent, the number of <sup>Bologna, its extent and situation.</sup> its nobility and other inhabitants, and the importance of its trade, is, next to Rome, unquestionably the finest and most wealthy city in the whole ecclesiastical state. Its circuit is between five and six Italian miles; but the length of it greatly exceeds the breadth, and is supposed to resemble a ship, the tower of Asinelli being the mast. The number <sup>Number of inhabitants.</sup> of inhabitants in this city is said to be near ninety thousand; but the whole district, which includes three hundred and eight cities, towns, and villages, contains three hundred and eight thousand souls. The ancient name of this city was <sup>Its name.</sup> Felsina, from Felsinus, a Tuscan king, who is supposed to have built it twenty-five years before the foundation of Rome. The name of Bononia is, by some, derived from a successor of Felsinus, called Bonus; but others derive it from the Boji. This city had for a long succession of years retained a kind of liberty under the emperors of Germany, namely, till the year 1278, when it was resigned, with the reserve of some privileges, to pope Nicholas III. But from intestine <sup>How it came into the pope's hands.</sup>

corpses lying in open coffins from morning to night. Possibly this custom of exposing the dead was originally intended to remove all suspicion of poison, or a violent death.

commotions, and wars with the neighbouring states, it continued in a fluctuating condition till the pontificate of pope Julius II, who, taking advantage of the Venetian war, made himself absolute master of it, and annexed it to the papal dominions, by expelling the family of the Bentevoglio's: however, some of that family are the leading men of the city even to this day. On account of their voluntary submission, it was at first stipulated, that the Bolognese should have the privilege of keeping a nuncio at the court of Rome, and an auditor in the Rota; that no citadel should be built; and that the effects of the citizens should not be liable to confiscation on any pretence whatsoever. This compact has hitherto been punctually observed; so that it is said of Bologna, as an extraordinary circumstance, that it is a city *senza fisco e cittadella*. Ecclesiastical affairs are decided by the archbishop, and civil matters by a cardinal, with the title of *Legatus à latere*, assisted by a prelate as vice-legate. The legate is either changed or confirmed every three years. The president of the council, which consists of fifty senators, is the *gonfaloniere*, who is at the head of the police and revenue.

Its govern-  
ment.

Genius of  
the inhabi-  
tants.

Silk manu-  
factures.

Silk-mills.

Its trade.

Wine.

The Bolognese are famous for their vivacity and wit; and particularly for the satirical poignancy of their jests. However, a stranger no where meets with more civility than at Bologna. But their assiduous application to their several trades and manufactures is a much more valuable quality than the former. This city carries on a large trade in silk; and the little river Reno, a branch of which runs through Bologna, is extremely convenient for their silk-mills, in which a single wheel often runs round four or five thousand little cylinders or smaller wheels with surprising velocity, and, especially if the silk be good and strong, does more work than so many thousand hands in winding it. The motion of this wheel is so regulated, as to be easily stopped, and then the whole machine stands still, as in the silk-mill at Utrecht; for the lifting up of a weight of a single pound only, that hangs in the water, does it.

The Bologna damasks, sattins, taffeties, and velvets, are in great repute. This city also carries on a considerable trade in flax and hemp, and great quantities of the latter are exported to Venice, for sails and cordage. It likewise supplies the neighbouring provinces with its oil and wine. The wine made about Bologna is so strong, that when it first comes



comes from the press it is generally diluted with a fourth part of water, except that appointed for the sacrament, which is made by itself, and without any mixture: this net wine is to be purchased at the convents.

Many ingenious works are here made of walnut-tree; for the country abounds with those trees. The quincés which grow here are also very large, and of an exquisite flavour. Bologna is likewise celebrated for essences, *aqua-vitæ*, soap, and snuff, but more particularly for its *theriaca*, which is openly, and with no small solemnity, prepared in the public laboratory; and another *alexipharmic*, highly esteemed, which is called *Elettuario di Martino*. Near the river Setta is found good rock crystal, which at Bologna is wrought into snuff-boxes, lustres, &c.

The nuns of this city are very ingenious in making most beautiful artificial flowers of silver, silk, muslin, enamel, isinglass, &c. And, though the best sort of flowers are made only for presents, yet abundance of them are to be met with in the shops, where travellers may buy them at a moderate price. Fruits of all kinds are also imitated in wax, so as scarcely to be discerned at first sight from the products of nature.

Formerly little dogs of the Bologna breed brought no inconsiderable sums to this city; but at present the ridiculous passion for those animals is so far exploded, that even in Bologna itself, by the decrease of the breed, they are become so scarce, that one of any tolerable beauty is valued at four or five guineas. Some people tell us, the means used for checking the growth of these creatures is, to rub their legs and back as soon as they are brought forth with spirits of wine, and afterwards frequently repeating the operation. If this be true, the effect must arise from the heat of the liquor, which dries up the vital juices; and possibly this recipe may be better grounded than what is asserted in the *Miscellanea Curiosa Medico-Physica*, published at Leipsick in 1670, viz. If you anoint the back-bone of a new-born infant with the fat of rats, moles, and bats, they will never exceed the statue of a small dwarf.

This country also abounds in honey and wax, great quantities of which are exported; and all kinds of provisions are here exceeding good, and in great plenty. St. Marco and il Pelegrino have for some years past been famous for being the best inns in all Italy. Fowls of all kinds in these parts are

Essences.  
Medicines,  
&c.

Artificial  
flowers.

Bologna  
dogs.

Inns.

Excellent  
fowls and  
pigeons.

are very large, and of a particular fine flavour; especially the pigeons, as they are all over Lombardy. The Bologna *cervellat*, and its other dried sausages, tongues, &c. are famous not only throughout Europe, but are well known in the East and West Indies.

The Bolognese affirm, that their cheese is not inferior to that of Parma, and they sell a great quantity of it under the name of Parmesan cheese. From all these circumstances it may be easily conceived how Bologna came to be stiled *la Grassa*, or the fat. The small branch of the Reno, which runs through their city, has been improved, and rendered extremely commodious for trade; a canal of communication having been cut from it to the lake Valle di Marara, from whence they send their merchandizes to Ferrara and other places situated on the Po.

Liberty of  
the women.

The Bolognese dress entirely in the French fashion. The women of the middle class generally appear in a black gown, with a black silk veil over their heads: but the female sex here in general enjoy a greater freedom than in most cities in Italy. I was surprized to see so great a number of blind people in this city, and have not received any satisfactory account of the cause. One also meets with not a few persons walking the streets with spectacles on, who are yet so far from labouring under any weakness of sight, that they roll their eyes about on all sides without once looking through their glasses. This fashion is of Spanish origin, and is supposed to be a sign of greater gravity than ordinary: this has recommended it to the generality of the monks and clergy.

Portico's.

The houses in most of the principal streets have before them a kind of portico, which supports the second story. These must be allowed to be very convenient in windy or rainy weather, and in shading the houses from the sun; but they deprive them of that ornament which they would receive from a fine front, or an elegant entrance. As the pillars of these portico's are very irregular before different houses, some being high, others low; some round, others square or octangular; some of stone, and others again of wood; they are no great ornaments to the city. These portico's or galleries serve only for walking; and that part of the streets where the carriages pass is considerably lower\*. The roofs

\* These portico's are somewhat like what they call the Rows at Chester.

of the houses are of tiles but flat, with a kind of parapet towards the streets.

The tower degli Asinelli is by some, but erroneously, said to be the highest in all Italy; for the cupola of St. Peter's at Rome far exceeds it. The height of it is but three hundred and seventy-one feet, and it is ascended by four hundred and sixty-four steps; of which four hundred and forty-nine bring you to the gallery, and fifteen more to the very top, where the bells hang. The report of a hamper of gilt iron hanging out of this tower, *in terrorem* to confessors, is without foundation: A monk, for divulging some particulars confessed to him, having, as the story goes, been put in this hamper, and left to perish. This tower is square, and the steps by which it is ascended are only of wood. It derives its name from Gerardo Asinelli, who built it at his own charge in 1109. It is a common saying here, that from the tower of Asinelli one has a view of *Cento e cinque Città*, i. e. a hundred and five cities. But this is no more than a pun upon the word *Cento*, the name of a small town a little to the northward of Bologna; and, to make up the five, they bring in Bologna with Imola, Butrio, Ferrara, and Modena. A like piece of wit one hears in France concerning the prospect from a mountain near the village of Trente, between Beziers and Narbonne, *viz. J'ai vu d'une montagne Trente & deux villes*; i. e. 'I have seen from the top of a mountain two-and-thirty cities;' but it means no more than, I have seen the village Trente and two cities; *Trente* being the French word for thirty.

Near the Asinelli tower is another square tower, called Garisenda, which name some derive from the name of the person who built it, to emulate the above-mentioned Gerardo Asinelli; and others from the name of the architect. Its height is now reduced to a hundred and thirty feet, the foundation having so far given way, that a great part of it fell, or was taken down. The inclination of this tower on one side is such, that a plumb-line, let down from the top, falls seven feet from the wall at the bottom. It is ridiculous to imagine that this tower was originally built in this manner, as it would have been the height of folly to have laid out so much money, only to shew that such a thing as a leaning tower might be built. This may be demonstrated at a much less expence with the men of a draught-board, or a thousand other ways; and consequently no great skill was required to raise

The Asinelli tower.

Riddle on its prospect.

Leaning tower of Garisenda.

raise such a structure. But that this is not the only leaning tower in Italy is well known to those who have been at Pisa, Ravenna, Mantua, or Venice.

The tower of Garisenda is quite covered in at the top; and the city-council, in whose hands the keys are kept, seldom indulge any person with the use of them to go up the tower, by which it is manifest that they have no great confidence in the strength of this pretended master-piece of architecture; and, as far as possible, endeavour to prevent any motion in it. In the walls of this tower, as in that of Alinelli, are holes six or seven feet above one another, for the conveniency of fixing scaffolds for necessary repairs.

Legate's palace.

The palace in which the vice-legate, the *gonfaloniere*, and other officers of state have their apartments, and the several boards and courts of justice are held, stands on the great market-place. The front is two hundred and eighteen common paces in length, which, in *A Journey to Italy*, published under the name of one de Seine, is increased to one thousand four hundred and twenty feet. This, however, is but a small exaggeration, in comparison of the many hundred palpable untruths with which that book is stuffed.

Statue of Gregory XIII.

Over the entrance stands a brass statue of pope Gregory XIII, who was a native of Bologna; the weight of it is eleven thousand three hundred pounds, and the workmanship does great honour to Minganti, the artist who made it.

Of Boniface VIII.

On the left-hand as one enters the door, is the statue of pope Boniface VIII.

The interview between the emperor Charles V. and pope Clement VII. in 1529, when that prince submitted to be crowned by the pope, is commemorated here by the following inscription on a copper-plate:

CLEMENS

## CLEMENS VII. PONT. MAX.

Ut Christianæ Reip. statum formaret, cum Carolo V. Imper. Benoniæ congressus est: In hanc Urbem Cæsar Non. Novemb. a Christi Natali 1529 introiit, pro Templi foribus de More Pont. Max. adoravit. Ejus hortatus consilio cum restituto in Mediolani avitum Regnum Francisco Sfortia ac Venetis Pace datâ cunctæ Italiæ otium ac tranquillitatem diu optatam reddidisset, Imperii coronam hoc pompæ ordine accepit. Fenestra hæc ad dextram fuit Porta Prætoria, eâ gressus Cæsar per pontem sublicium in ædem D. Petronii deductus, Sacris ritè peractis a Pont. Max. Auream Coronam Imperii cæteraque insignia accepit; inde cum eo triumphans, exercitu ornatissimo præeunte, urbem perlustravit. Cum ambo in eodem Prætorio totam hyemem conjunctiss. de summa deliberantes egissent, Cæsar post suum adventum Mense V. in Germaniam ad tumultus impiorum civium sedandos, & Bellum Turcicum cum Ferdinando Fratre Pannoniæ Rege apparandum profectus est. Hujus rei monumentum hoc Innocentio Cibo Card. Legato auctore, Uberto Gambarà Urbis Præf. referente, S. P. Q. B. extare voluit.

Non. Nov. MDXXX.

His holiness pope Clement VII, for the tranquillity of the Christian commonwealth, had an interview at Bologna with the emperor Charles V. in this city on the fifth day of November, in the year 1529 from the birth of Christ, who paid the customary veneration to his holiness before the gate of the cathedral; and having, at the pope's exhortation, given the long-wished-for tranquillity to all Italy, by restoring Francesco Sforza to his hereditary dominions the dutchy of Milan, and by granting peace to the Venetians, he received from the hands of his holiness the imperial crown, with the following ceremony: the window on the right was the prætorian-gate through which the emperor entered, and was conducted over a wooden bridge to St. Petronius's church, where, after divine service had been solemnly performed, he received from the pope's hands the golden imperial crown, and all the other regalia; and when this ceremony was over, these illustrious persons went in a triumphant procession through the city, preceded by a fine army. They spent the whole winter in the same palace, concerting designs of the highest importance, and emulating each other in reciprocal tokens of regard and affection; and the emperor, about five months

after

‘ after his arrival in this city, set out for Germany, to quell  
 ‘ the seditions of his rebellious subjects, and, together with  
 ‘ Ferdinand his brother, king of Hungary, to make prepa-  
 ‘ rations for a war against the Turks. In memory of such  
 ‘ a glorious transaction, this monument was erected by car-  
 ‘ dinal Cibo, legate, and the senate and people of Bologna;  
 ‘ on the fifth day of November, in the year 1530.’

How far  
 Charles V.  
 humbled  
 himself to  
 to the pope.

This inscription says, that Charles V. paid the usual veneration to the pope, without mentioning what that ceremony was. According to Jovius Masenius and Frundsberg’s history, the emperor kissed the pope’s foot: but Burnet, in his History of the Reformation, says, that the pope, whom the reformation, already begun in Germany, had probably inspired with sentiments of moderation, drew back his foot, and cordially embraced the emperor. Even Jovius observes, that the pope, after the emperor was crowned, had the discretion not to suffer Charles V. to hold his stirrup; which probably, however, was far from the emperor’s intention, who had brought a powerful army along with him, and had already given pope Clement VII. to understand, that his filial obedience to his holiness knew its proper bounds, when any unbecoming condescensions were required of him\*: and, even when he was at Bologna, Charles V, in a public assembly of the pope and cardinals, insisted on a free council. When the pope interrupted the imperial secretary of state (who in a Latin speech was urging the fitness of such a measure) with the following reprimand: *Quare Tu mihi sic contradicere audes, & dominum contra me incitas?* i. e. How dare you thus contradict me, and set your master against me? Charles took up the cudgels, and in the same language boldly delivered with his own mouth what he had before recommended to his secretary †.

Former  
 pride of the  
 popes.

Nothing can be more haughty and arrogant than the compliment that the *servi servorum*, as they were pleased to call themselves, expected should be paid them by crowned-heads, namely, that of holding the stirrup; which they formerly

\* The pope was obliged to permit several very express limitations of his authority, and confirmations of all the imperial rights, before Charles V. would take the formulary oath. The coronation was performed on two different days, the Roman succeeding the Lombardian. Guicciardini and Jovius have examined the reasons of the city of Bologna’s being chosen for this solemnity preferably to Rome.

† See Muller’s History of the Augsburg Confession, p. 409.

had so much at heart, that they would not suffer themselves to be attended in any other manner by the Roman emperors, than as if they were equerries or grooms of the holy see.

At first, indeed, princes might, partly out of complaisance, and partly out of a blind religious zeal, have been drawn in to perform such an unbecoming office; but it was not long before the popes claimed it as an established right. It is surprising to find the emperor Frederic I, after the obstinate refusal of the princes and great men attending him, stooping, in conformity to this old custom, to the indignity of holding pope Adrian the Fourth's stirrup. Before the emperor could be brought to such an abasement, the pope suffered him to kiss his foot; but refused him the *osculum pacis*, i. e. 'kiss of peace \*.' After that time, the like demands, with farther incroachments, were inserted in the Roman ceremonial † as a settled point of right; to which, however, several secular princes, who zealously adhere to the papal see, will scarce conform in this article: for the reformation has, in many particulars, opened the eyes of the Roman-catholic laity. We are told, in Matthew, ch. xx. v. 26. 'That whosoever will be the greatest among Christ's disciples, shall be the servant or minister of the rest.' And probably the popes had an eye to this text, when they assumed the appellation of *servi servorum*, or the 'servants of servants ‡.'

Frederic I.  
holds the  
stirrup.

Never

\* *Vid. Acta Adriani IV. MS. ex Codice Vaticano ap. Baronium tom. xii. ad ann. 1155. n. 8. p. 403.* the last words of which run thus: *Rex Fredericus præcessit aliquantulum, & appropinquante Papa tentorio Regis, per aliam viam transiens descendit, & occurrens Rex ei, quantum jactus est lapidis, in conspectu exercitus officium stratonis cum jucunditate implevit, ET STREGUAM FORTITER TENUIT. Tum verò Pontifex eundem Regem ad pacis osculum primo recepit.* 'King Frederic went a little before, and, as the pope drew near to the king's pavilion, his majesty, passing another way, alighted; and, running up to him about a stone's throw, before the whole army with pleasure performed the office of a groom, AND HELD THE STIRRUP TIGHT. Then it was that the pope first admitted the said king to the kiss of peace.'

† *Ceremoniale Rom. lib. i. f. 3. c. 3. Quando Papa per scalam ascendit equum, major Princeps, qui præsens adest, etiamsi Rex esset aut Imperator, Stapham equi Papalis tenere debet, & deinde ducere equum per frenum aliquantum, &c.* 'When the pope mounts his horse, the greatest prince who is present, though he be a king or emperor, ought to hold his stirrup, and, after that, to lead the horse a little way by the bridle, &c.'

‡ Pope Gregory the Great was the first who, by assuming this hypocritical title, set the example to his successors. Johannes Jesunator, formerly patriarch of Constantinople, assumed to himself the name of universal bishop †

Never was any yoke so galling as that which these servants have laid on the necks of their fellow-servants, being watchful to seize every opportunity of increasing their wealth and power. *Prætextu cæli captant terras.* 'While they seem intent on heaven only, they endeavour to engross the whole earth.'

Memorial of  
a plague in  
1650.

An inscription is to be seen on the front of this papal palace, giving an account of the pestilence with which this place was so visited, that within the city twenty-three thousand four hundred and eighty-eight persons died of it; and, in the district belonging to it, eighteen thousand. The cessation of it is solely ascribed to the omnipotence of the virgin Mary, and this inscription was put up in memory of that deliverance.

Life and im-  
prisonment  
of king  
Henci.

Among the apartments shewn to strangers, there is one called il Salone d'Ercole, where is to be seen a noble statue of Hercules, of an uncommon size; it is of *terra cotta*, and by the skilful hand of Lombardi. In another little saloon are represented in *fresco* the most considerable achievements of the Bolognese, inscribed with Latin verses, in which the victory over Henci king of Sardinia is not forgotten; and under the triumphal procession are these words:

*Felsina Sardinia Regem sibi vincla minantem  
Victrix captivum Consule ovante trahit.  
Nec patris imperio cedit, nec flectitur auro,  
Sed putat hoc magnum, detinuisse, decus.  
Excitat augustam regalis carceris aulam,  
Sic nostri victis consulere Patres.*

'Victorious Bologna, amidst the pomp of a triumph, sees the king of Sardinia, who had threatened to enslave it, dragged as a captive; and disdainful of the offers, and fearless of the power of his father, detained him prisoner, but in a grand palace built for that purpose. Such is the treatment our ancestors gave their prisoners of war.'

bishop: this arrogancy the artful pope Gregory wanted to discredit by his pretended humility. Baronius, in very pompous terms, extols this condescension; and observes, that the bishops of Rome exhibit a very striking resemblance of Christ's humiliation. It is a great pity that the popes shewed this appearance of humility in name only; and that Boniface III. has since, out of the same ambition with the patriarch, assumed the title of universal bishop.



The first three lines are written in black, with the letter *N* near them. The three following are in red, and on one side of them *PÆ*.

Henci was a natural son of the emperor \* Frederic II, who opposing the pope's grant of the island of Sardinia to the Pisans, sent his son, who was married to Adela, a Sardinian princess, with an army, which at first gained great advantages over the pope and Pisans; and afterwards, with the like success, assisted the Modenese. It is commonly reported here, and the Bononian historiographers also relate, that Frederic II. offered for his son's ransom a gold-ring as large as the circumference of the city. Probably some equivocation was apprehended in the offer, as the thickness of the ring was not specified; and consequently it might have proved only a piece of gold wire of such a length as to inclose the city. The long imprisonment of Henci might also be owing to the death of the emperor, which happened soon after, viz. in 1250; this unfortunate prince being forgot amongst the disturbances of the interregnum. So far is certain, that he remained a prisoner at Bologna from the year 1249 till his death, which happened in 1272. To say that this palace, at present the residence of the legate and other great officers, was built merely for the reception of that captive prince, is an idle piece of ostentation, the falsity of which appears at first sight, as such a vast edifice would require more years in building than a prisoner could naturally be expected to remain among them. Besides, Sigoni, in his *Historia Bononiensis*, lib. iv. p. 78. and lib. vi. p. 115, says, that one of the public palaces, called il Palazzo vecchio del Comune, or del Podestà, was begun in the year 1200, and the other distinguished by the name of Palazzo Maggiore in the year 1245. Now the latter is the palace in question, and, as appears by this date, was built before Henci was taken prisoner. However, Malespini does the Bolognese great injustice, by saying, in cap. cxi. p. 97, that they locked up this prince in an iron cage, and confined him in it as long as he lived.

Over the Salone d'Ercole is the Sala Farnese, so called from a marble statue of pope Paul III, who was of the Farnese family. The ceiling and walls of this apartment were painted by the best masters in Bologna, at the expence of

\* Vid. Continuator Martini Poloni, p. 1417. Riccobaldus Ferrariensis in *Historia Imperator*, f. 1174.

Suspicious  
concerning  
Leo X.

cardinal Farnese. Among others, Emilio Taruffi and Carlo Cignani have united their skill in a piece, representing Francis I, king of France, touching for the evil at Bologna, in the presence of pope Leo X, by virtue of the miraculous power of healing assumed by his predecessors the kings of France. As to any one miracle performed by Leo X, historians are entirely silent: and the protestants possibly exceed the truth, in asserting that he was an atheist\*. However, Jovius, a zealous popish historian, in his Life of Leo X, acknowledges this pope to have been suspected of being given to unnatural lusts, and makes no secret of his sensuality and voluptuousness; to which vices other authors †, of unsuspected veracity, add his excessive love of hunting, fowling, music, spectacles, and feasting. That he chiefly delighted in the frivolous mirth of sycophants, buffoons, and jesters, is affirmed by Matthieu's *Hist. de Henry IV. lib. vii. t. ii. p. 716*. And, on the contrary, the little esteem he had for divines, and his preference of poetry, mythology, and other profane sciences to those of his profession, appears even from Pallavicini's History of the Council of Trent. With such dispositions it may well be supposed, that Leo X, when he saw Francis I, a libertine young king, assume to himself a power of working miracles, thought, as Cato the censor

\* The great confidence which our fathers reposed in this pope inclines us Germans to a tenderness for his character; and it must be owned he was not without some eminent qualities: but they extremely deviated from German sincerity, or had too good an opinion of him, when at the renewal of the *concordat. nat. German.* they termed him a zealous patron of religion, and a shining example of sanctity. It is alledged, in extenuation of his irregularities, that he was very early exalted to the papal seat. Luther, who in this pope's time restored the truths of the gospel to their primitive purity, prostrates himself before him with the most implicit veneration. *tom. I. epist. p. 71. an. 1518. Quare, Beatissime Pater, prostratum me pedibus tuæ beatitudinis offero cum omnibus, quæ sum & habeo; vivifica, occide, voca, revoca, adproba, reproba ut placuerit, vocem tuam Christi vocem in te præsentis & loquentis agnoscam. Si mortem merui, mori non recusabo.* 'Wherefore, most holy father, I prostrate myself at thy sacred feet, offering myself and all that I have: come life, come death, call me, reject me, approve me, condemn me, as it seemeth good to thee. In thy voice I hear that of Christ speaking through thee his vicegerent. If thou thinkest I deserve death, I shall willingly submit.' And Leo himself does Luther the justice to say: *Che fra Martino Lutero habeva un bellissimo ingegno, e che cotesse erano invidie fratesche.* 'Brother Martin Luther is a person of an extraordinary genius, and these are only monastic bickerings.'

† Onuphrius in *vita p. 396. Ciacon. in vit. p. 327. Natalis Alex. tom. VIII. p. 34.*

did of the *aruspices*, (which he is said indeed not to have concealed) 'That one could not look upon the other without laughing \*.'

Another fine piece of painting in the Sala Farnese represents the public entry of Paul III. into Bologna. The aqueduct by which cardinal Albornio has immortalized his name in this city, is represented in this piece by a plan of it laid before him. The coronation of Charles V. is by Luigi Scaramuccia di Perugia. Lastly, among the remarkable transactions of the republic is also classed the acquisition of a portrait of the virgin Mary, said to be painted by St. Luke.

Other fine paintings in the Sala Farnese.

The Aldrovandi museum, which is kept in this place with such care, that it is never opened but in the presence of a senator, consists, among other curiosities, of a hundred and eighty-seven folio's, and above two hundred bags full of single leaves, all written by the hand of that indefatigable person. Here is also shewn the portrait of a woman, with a beard as long as that of a Capuchin monk, whom Aldrovandi affirms to have seen. This collection has been enriched with the cabinet of the marquis Cospi, which contains a great number of valuable medals, as may be seen in the printed catalogue of them. On the stairs, and over the doors of the apartments, are the busts of several popes, as Urban VIII, Innocent X, &c.

The Aldrovandi museum.

Bearded woman.

The military stores and artillery, with arms for six thousand men, are also kept in this place. The physic-garden in the court of it is very small, and has nothing remarkable in it. The area before the palace is three hundred and seventy feet long, and three hundred broad. The fountain in this area, together with the leaden pipes; &c. are said to have cost seventy thousand *scudi d'oro*; or golden crowns; and it is indeed a very noble ornament to it. The brass statues erected here are by Giovanni di Bologna; the others are by Antonio Lupi; but the disposition of the whole work was left to Lauretti. The statue of Neptune on the top is eleven feet high. Within the basin are a great number of dolphins ejecting water, and four women with three streams issuing out at each breast. The only exception to this superb work is, that the *jetteaus* are not proportional to the size of the figures.

Arsenal.

Physic-garden.

Fountain.

\* Cicero, lib. ii. de Divinat. Cato mirari se aiebat, quod non rideret aruspex aruspicem cum vidisset.

Mint.

The mint affords nothing remarkable. The balancet, or press used for coining, moves like the pendulum of a clock, and in a minute stamps fifteen or sixteen pieces. The privilege of coining was first conferred on this city, in the year 1291, by the emperor Henry V; and on the large pieces coined here is the following legend alluding to the university of Bologna, which formerly was in such reputation: *Bononia docet*. And on the smaller pieces, the important word *Libertas*; but both at present are used with little propriety.

A connoisseur in painting will meet with a great deal of entertainment in the private palaces of this city.

Paintings in  
Bonfiglioli  
palace.

In the Palazzo Bonfiglioli, besides several beautiful pieces by the Caracci's, are about fifty drawings by the most celebrated masters; among which are the massacre of the Innocents, by Raphael; Veturia and Coriolanus, by Baptista Franco \*, &c. All these pieces are elegantly framed and glazed with ground glass, which not only preserves them from the dust and the fingers of the beholders, but gives no little addition to their beauty.

Campeggi  
palace.

The Palazzo de' Campeggi is built with free-stone of a diamond cut, and was once the residence of the emperor Charles V. Here also, in the time of James III. and Paul III, the bishops and prelates, appointed to assist at the council of Trent, held their meetings in the year 1547, when the unhealthfulness of the air had obliged them to leave Trent. In the garden is a lion of white marble, formerly erected at Ravenna by the Venetians; but, when that city fell under the papal yoke, it was brought hither.

Bentivoglio  
palace.

The spacious superb palace, which formerly the family of the Bentivogli had in Bologna, was, upon their expulsion out of the city in the year 1507, totally demolished and razed: however, they have since built a very fine house in another part of the city.

Caprara pa-  
lace.

But the palace which most gratifies a traveller's curiosity is that of Caprara, where he cannot but admire the double stair-case, the large looking-glasses (which are seldom seen in the Italian palaces, and what they have are generally but very mean) the tapestry hangings, and the richness of the other furniture. Here are particularly a great many small

\* Livy, *lib. ii. c. 40*, calls Coriolanus's mother Veturia, and his wife Volturnia, which names are used *vice versa* in Plutarch; but Aufelius Victor, *de viris illustribus*, follows Livy.

coffers of admirable Florentine work ; one of raised mother-of-pearl, another with six large, and as many small, pillars of rock-crystal ; several curious works in ivory and wood, and general Caprara's brass statue on a pedestal of red porphyry, supported by a Turk. At the corners of a splendid gallery are closets filled with shells and other marine productions ; but both the sides of it are taken up with four large tables, covered with Turkish utensils, belts, money, furniture, &c. count Tekeli and prince Ragotzi's cabinets ; two swords set with diamonds, presented to general Caprara, one by the emperor Leopold, and the other by Augustus king of Poland ; the golden-fleece, and several other curiosities within glass-cases, and little brass statues on the top of them. The walls are hung with Turkish arms in the form of trophies. In this gallery are likewise some fine paintings ; among which is the death of Brangandini, who was fled by the Turks, painted on wood. Here are also two beautiful tables of Florentine work, and several large silver vases. The last male heir of the Caprara family died in the year 1724 ; and his daughter, on her marriage with a gentleman of the name of Montecuculi, insisted, that he should take upon him the name of Caprara ; which he agreed to, rather than lose her fortune of eighty thousand *scudi* a year : however, the Caprara family is not the richest Bologna ; for those of Magnani, Pepoli, and Ranucci are possessed of a hundred thousand *scudi* or crowns sterling a year.

Rich families in Bologna.

On the ceiling of a saloon of the Palazzo de' Favi are the adventures of Jason in eighteen pieces painted in *fresco* by the two brothers Augustino and Annibal Caracci, under the inspection of their uncle Luigi. In another apartment are painted on the frize twelve passages of the *Æneid* painted in *fresco* by Luigi Caracci, copper-plates of which are to be had at Rossi's in Rome for two *scudi*, under the following title : *Galleria dipinta in Bologna in casa de' Signori Favi, colle favole di Enea, secondo la descrizione di Virgilio, colorite da tutti trè i Caracci, Annibale, Agostino e Ludovico, intagliata in acqua forte da Giuseppe Maria Mitelli, libro in XVII. fogli reali per traverso.* The rest of the adventures of *Æneas* are painted in ten pieces by Albani, under the direction of Luigi Caracci, and his other disciples have finished the remainder ; but the latter are in a different apartment, and under every picture is a Latin verse out of the *Æneid*, explaining the subject. On the frize of one apartment are several landscapes in *fresco*, by the cavalier Creti ; by whom are two

Paintings by the Caracci in the Favi palace.

Other pictures.

other pieces, representing painting and music by two women. Several other fine pieces of painting are likewise to be seen in this palace, and particularly some very delicate drawings with a pen.

Paintings in honour of Julius III. On a wall in the Palazzo de' Legnani are some imperfect remains of a piece of painting in praise of pope Julius III, by Nicolo del Abbate. Under the papal crown are these words: *Innocentes manibus & mundi corde*. A motto little applicable to Julius III.

Magnani palace. The Palazzo Magnani is finely furnished; but the most remarkable thing here is the history of Romulus, painted in *fresco* by the three Caracci's. Count Carlo Cesare Malvasia, in the third part of his *Felsina Pittrice*, and other connoisseurs give the preference to the piece representing Romulus's victory over Numitor's shepherds, which was done by Augustino Caracci; but it is a great disadvantage to all these master-pieces, that the beauty of the colouring is faded, and on that account they are not beheld with the same pleasure and admiration as the noble works of those artists in the Farnesian palace at Rome.

Palazzo Marefcottii. In the Marefcottii palace are several fine pieces of painting, and a very superb double stair-case.

Palazzo de' Molari. The Palazzo de' Molari exhibits a good collection of paintings; but is chiefly remarkable for a meridian-line drawn by Dr. Montanari.

Palazzo de' Monti. Humour of the Italian nobility. The Palazzo de' Monti shews the genius of the Italian nobility for decorating their palaces with collections of paintings and other curiosities; who often abridge themselves of a great many of the conveniencies of life, in order to be possessed of something which attracts the admiration of other people, and especially of foreigners. The first floor of this grand edifice, consisting of above thirty apartments, which are by far the best, is never, or at least very seldom, inhabited, and then only for the reception of some person of distinction; the general use of them being only to display an amazing collection of paintings and other curiosities. Besides the great number of pieces by Albani and the Caracci's, here is a gallery painted by young Cignani; together with a very large piece of painting representing the raising of the siege of Turin, by Antonio Casa. In another apartment is to be seen a woman asleep, with a wanton boy laughing, whilst he lets down a mouse hanging by a thread upon her breast. In this piece the expression is very strong, and the mouse is admirably done. This palace is well furnished, and the apartments

ments are lofty and magnificent. The Bolognese family of Monti claims kindred with pope Julius III, who was a Florentine.

The Palazzo di Pepoli is a fine edifice, and is remarkable for its superb stair-case, spacious hall, fine tapestry and other rich furniture. Here is to be seen a silver triumphal car, with two ladies sitting in it, which moves by clock-work about the room, as if it was drawn by two lions. The best paintings in this palace are the ceiling-pieces. Palazzi di Pepoli.

The palace of Ranucci is likewise built in a grand taste, with a noble stair-case, and spacious lofty rooms. Here is some beautiful tapestry made at the Gobelins, and several closets full of Florentine work, silver vases, and other furniture; particularly a clock of raised inlaid work of gems on a ground of *lapis-lazuli*. The height of the chapel takes up three stories of the house. Among the paintings in this palace are a fine piece of perspective, by Agostino Mitelli; St. Jerom, and Joseph flying from Potiphar's wife, by Guido; the fall of Haman, by Antonio Gionima (a new piece, where the beautiful figure of Esther is particularly admired;) and the portraits of the great dukes of the Medicis family. In the upper saloon is an indifferent piece of the reception of the king of Denmark at this palace, with these words under it: Palazzo Ranucci. Paintings.

*Fridericus IV. Daniæ, Norvegiæ,  
Gothiæ ac Vandaliaë Rex,  
Ranutiæ Domûs bis hospes  
MDCCIX.*

‘ In this palace of Ranucci, Frederic IV, king of Denmark, Norway, the Goths and Vandals, was twice entertained in the year 1709.’

Facing it is a piece representing the coronation of the emperor Charles V, as performed by the pope at Bologna in the year 1530.

The family of Ranucci have also a charming villa, of which, together with the Dominican convent, one has a fine view from the Monte della Guardia. The Ranucci villa.

In the Palazzo Sampieri are several pieces, by the three Caracci's; and one of the best that was ever done by Albani, representing Cupid kissing his mother Venus, and, with an air of triumph, as it were to shew his power, pointing at the rape. Sampieri palace. Admirable picture by Albani.

rape of Proserpine by Pluto: and near him is a groupe of sportive loves joining in a dance.

Palazzo di  
Volta.

Not far from the church of Madonna di Galiera, Giernimo Trevisano has painted in *chiaro oscuro*, on the outside of the wall of the Palazzo di Volta, several remarkable transactions of the Roman commonwealth; but it is almost defaced by length of time. In the apartments are to be seen the works of Mitelli, and several other painters. Beside another palace in this city, the family of the Volta have a seat at Casaralta, where the following ænigmatical epitaph, on which so many of the literati have already exercised their wits, is to be seen:

Seat of the  
di Volta fa-  
mily.  
Ænigmatical  
epitaph.

D. M.

*Ælia Lælia Crispis*

*Nec Vir, nec Mulier, nec Androgyna,*

*Nec Puella, nec Juvenis, nec Anus,*

*Nec Casta, nec Meretrix, nec Pudica,*

*Sed omnia.*

*Sublata*

*Neque Fame, neque Ferro, neque Veneno,*

*Sed omnibus.*

*Nec Cælo, nec Aquis, nec Terris,*

*Sed Ubique jacet.*

*LVCIVS AGATHO PRISCIVS*

*Nec Maritus, nec Amator, nec Necessarius*

*Neque Mærens, neque Gaudens, neque Flens*

*Hanc*

*Nec Molem, nec Pyramidem, nec Sepulchrum,*

*Sed omnia,*

*Scit & Nescit Cui Posuerit.*

‘Ælia Lælia Crispis, who was neither male, female, nor hermaphrodite; neither a girl, a youth, nor an old woman; neither chaste, a whore, nor a modest woman; but was all these. She died neither by famine, sword, nor poison; but by all three. She lies neither in the air, nor in the waters, nor in the earth; but every-where. Lucius Agatho Priscius, who was neither her husband, nor gallant, nor relation; neither weeping, rejoicing, nor mourning; erected this, which is neither a fabric, a pyramid, nor a tomb, but all three; but to whom, he knows, and yet knoweth not.’

Under



Under this ænigma are the following words :

*Ænigma*  
*Quod peperit gloriæ*  
*Antiquitas,*  
*Ne periret inglorium*  
*Ex antiquatō marmore*  
*Hic in novo reparavit*  
*Achilles Volta Senator.*

That this ænigma, the invention of ingenious antiquity, might not be lost by the decay of the ancient marble on which it was first engraven, it stands here cut in fresh characters, by order of Achilles Voltes, a senator.\*

On the four sides of the same stone are twelve different explanations of this epitaph, with the names of their sagacious authors. Mario Michael Angelo will have it to be rain: Fortunius Licetus, the beginning and ending of friendship; John Casper Gevartius interprets it to be love; Zachary Pontinus says it was designed for the remains of three different persons; Johannes Turrius is of opinion that it is the *Materia Prima*; Nicholas Barnaud, that it is an eunuch, or the philosopher's stone; Agathias Scholasticus (if that was his name) affirms it to be Niobe; Richardus Vitus will have it to be the rational soul, or the *Idea Platonis*; and Ovidius Montalbanus, hemp. Count Malvasia, in a particular treatise intitled *Ælia Lælia Crispis non nata resurgens*, interprets it of a daughter promised to a person in marriage, who died pregnant with a male child before the celebration of her nuptials\*.

Besides these learned persons, M. de Cigogne Ingrande has discovered pope Joan in it; the celebrated Boxhorn † says it is a shadow; and a ludicrous hand has taken the liberty to

\* Whether this be our author's meaning, I cannot say, it being something obscure in this passage; but it is something applicable to the ænigma, though I know not whether it be agreeable to Malvasia's interpretation, having never seen it.

† In the *Acta Eruditorum Lipsiens. mens. Mart. ann. 1732*, is an anonymous letter, in which the author interprets this riddle of a monument erected by one of the Ælian family to his own soul, where he puts the letters *A. M. P. P. D.* at the beginning of the epitaph, denoting *Anima Meæ Propriæ Dico*. This interpretation he supports as grounded on the old inscription

to scratch on the stone under the above-mentioned illustrations *un petto*, or a f---t. The original epitaph is said to have been broken to pieces in the last century, and the fragments were made use of in laying the foundation of this house; and, what seems not a little surprising, all the explanations hitherto given of this inscription have their difficulties. And though Malvasia's has the most probability on its side; yet the particulars are grounded on so many historical circumstances, that an ingenious pen would not be much at a loss to cook up a romance out of them. Give me leave to subjoin another ænigmatical inscription, though it be something satirical, made on a woman at Basil, who lived fifteen years in the matrimonial state with an eunuch:

Another ænigma of the same kind.

*Palladiæ Veneris, vel Veneriæ Palladis  
Thalamum Sepulchro similem cernis.*

*Ubi Virgo simul & Matrona, Nupta & Innupta,  
Nec Sterilis, nec Fœcunda: nec Uxor, nec Pellex:*

*Conjux sine conjuge: Cœlebs sine cœlibatu.*

*Annos quindecim, sine querela,*

*Cum Viro jacuit semiviro.*

*Mirante naturâ, tamdiu potuisse fœminam*

*Sic jacere, vel tacere\*.*

Behold a marriage-bed, or rather a grave, of a lady endowed with the beauty of Venus, joined with the prudence of a Pallas; who was at once a virgin and a matron, married and unmarried; neither barren nor prolific, neither wife nor concubine; a wife without a husband; single,

inscription; but adduces no proof. Not to mention that those letters are not on the Bologna epitaph, but only on an old copy at Milan, supposed by Malvasia to be spurious; and to the end of which is taked the following addition, not to be found in the editaph of Bologna:

*Hoc est sepulchrum intus cadaver non habens,*

*Hoc est cadaver sepulchrum extra non habens,*

*Sed cadaver idem est & sepulchrum sibi.*

Here is a sepulchre without a corpse; here is a corpse without a sepulchre: the corpse and sepulchre are one.

[A correspondent of the *Mercure de France* will have this epitaph to be designed for Lot's wife.]

\* *Vid. Comes Emanuel Thesaurus, in Idea arguta & ingeniosa dictionis,*

and yet not in a state of celibacy. Here she lay fifteen years without any complaints, with a man who was but half a man, while nature itself admired that a woman could lie or be silent for so long a time under such circumstances.'

I shall not take upon me to decide, whether the silence of the abovementioned Pallas be more wonderful than her patience; or than the ignorance of another wife, who lived some years with an impotent husband, without being sensible of his deficiency; for she imagined that the rest of the world had no further commerce together than she and her husband. Hilarion de Coste, in his *Eloges des Dames illustres*, tom. I. p. 697, relates this story of Isabella di Gonzagua, the wife of Guido Ubaldi duke of Urbino, who died in 1508: but now, since women are better acquainted with the secrets of nature, their knowledge renders them less patient under such disappointments. To what a degree of immodesty not a few are arrived, appears from their processes for divorces *ex capite impotentia*.

The Giardino de Poëti at Bologna, so extolled by some travellers, is in reality but meanly laid out. It derives its name from the family of the Poëti, to which it belongs. Poëti garden

A little without the Porta S. Mamala is a passage through a garden into a grotto, in which is a statue of Venus, some shell-work on the walls, and several small basons filled with water for baths. This work generally passes for a bathing-place of the ancient Roman emperors; but I am of opinion, that the chief design of this work was to find out a good spring of water: for many passages are hewn in the rock, in which are several springs, at last meeting in a deep reservoir; and from thence the water is conveyed by an aqueduct, which is to be seen behind the church dell' Annonziata, to the large fountain in the area before the Palazzo Publico. The lapideous concretions that hang on the bricks with which the above-mentioned subterraneous passages are lined, perfectly resemble the incrustations on the pillars in the *Piscina Mirabilis* at Baixæ, and are so hard and tenacious, as not to be separated without damaging the brick-work. In some places these strong concretions are of such a thickness, that an altar has lately been made of them at Bologna. Grotto out of the Porta S. Mamala.  
Aqueduct.

I come now to the ecclesiastical edifices at Bologna, and shall begin with St. Agnes's church, which belongs to the Dominican nuns. This church is finely gilt and painted; among St. Agnes.  
Fine painting.

among the latter the martyrdom of St. Agnes over the high altar is one of Domenichino's best pieces.

**St. Antony.** In St. Antony's church, over the great altar, is an admirable piece, by Luigi Caracci, representing the preaching of the primitive hermits. On another altar is a picture of the virgin Mary with her divine infant, with a groupe of angels hovering over her; St. Francis and St. Carlo in a devout posture, &c. In the oratory or small chapel near this church is a most beautiful piece, representing the annunciation, by Tiarini; but with this presumptuous absurdity, viz. God the Father is represented above, in heaven, holding a dove in both his hands, just as if he was going to let it fly. The convent near this church is called *Collegio di Montalto*; for it was converted by pope Sixtus V. from an hospital into a convent. Here is a good library, which is prettily painted in *fresco*, by Gessi. On the wall without the college is a miraculous image of St. Antony, before which a perjured man being once brought, all his flesh, as the fable goes, was instantly reduced to ashes, and fell off his bones. On the festival of that saint those ashes and bones are publicly exposed to the devotion of the credulous people.

Abfurd representation of the Holy Ghost. Montalto college.

Miraculous image of St. Antony.

Statue of St. Petronius. St. Bartholomew's church.

Before St. Bartholomew's church stands a marble statue of St. Petronius, by Brunelli. This church is divided into three isles, and that in the middle is of a remarkable height. All the three make a fine appearance, and are excellently painted, particularly that on the south side. Angelo Michael Colonna, as is mentioned in an inscription, from a motive of devotion, performed this grand piece, and some others, without any reward. The high altar is of beautiful marble, with some figures inlaid. An annunciation, by Albani, to be seen here, is accounted an incomparable piece; and indeed nothing can surpass the expression of the virgin's admiration; though, in my opinion, it is not accompanied with that humility, and, as it were, blushing modesty, which are expressed in some of the best pieces on this subject. The two other pieces, representing the nativity, and the flight into Egypt, are also by the same master. On the outside of the cloister which faces the street, and consists of ten arches, are some fine basso-relievo's, by Formigini; with the life of St. Gaetano, painted from Cignani's designs.

A master-piece by Guido.

In the vestry of the Capuchins church is a crucifixion, by Guido Rheni, which is extremely admired as a real master-piece.

The Certofini, or Carthusians, whose convent is without the city, are in possession of that celebrated piece of Agostini Caracci, in which St. Jerome is represented receiving the sacrament at the point of death, and taking leave of his friends. This picture stands on the great altar; and in a chapel on one side of it is St. John preaching in the wilderness, painted by Luigi Caracci, who in this piece strove to emulate Agostini Caracci in that mentioned above. By the same master is also the scourging of Christ. Here is also a capital piece, representing the baptism of Christ, by Elizabeth Sirani; and the feast where Mary Magdalene anoints our Saviour's feet by her father Giov. Antonio Sirani. St. Bruno kneeling before the holy virgin is by Guercino; the ascension of Christ, by Bibiena; the descent from the cross, by Gessi; St. Catharine of Sienna, by Tiarini; and Christ led to the place of execution, a capital piece, is by Massari.

Fine painting at the Certofini,

The church *ad Corpus Domini*, belonging to the nuns of St. Clare, has been newly rebuilt, and suitably ornamented; the roof was painted by Franceschino. On the right-hand, near the entrance, is a beautiful altar, adorned with red and white marble pillars. Here are also two fine pieces by Luigi Caracci; one represents Christ descending into the *limbus patrum*, and the other the interment of the virgin Mary. The undecayed body of Catharine de' Vigri, a Bolognese, the foundress of this convent, who died in the year 1463, is preserved by the nuns as a relique of singular value. The body is sitting in a chair, and looks like a dried mummy. As to the fragrant odour emitted by this corpse, that may be effected without any difficulty; but that its nails and hair are continually growing and often cut, is what, out of meer complaisance to the fair nuns, one would not chuse to dispute. We are indeed informed by historians, that the beard of the brave Gustavus Adolphus grew considerably after he had been laid in his grave \*; and this is no more than can easily be cre-

*Ad Corpus Domini* church.

Superstition about the corpse of Catharine de' Vigri.

\* The possibility of the beard, and consequently of the hair, growing on dead bodies, has been maintained by Aristotle, in *hist. anim.* l. iii. c. 11. who says, 'In persons afflicted with some distempers, especially in sumptive persons, the hair grows more than ordinary. In aged persons, and even after death it continues to grow, and is very hard like bristles.' D. Job. Christ. Stock in *diff. phys. de cadaveribus sanguisugis.* §. 5. Jen. 1732. has shewn the possibility of this from the natural causes; but in the same year was opposed by M. Job. Christoph. Pobl, in *diff. de hominibus post mortem sanguisugis*, in a treatise printed at Leipzig. Whoever is willing to be convinced by historical accounts, may read *Christ. Frid. Garmann: de miraculis mortuorum*, l. i. tit. 1. *de capillarum in cadaveribus augmento*, §. 19. & seq.

dited of a body full of blood and juices. But whether this be possible in a corpse totally dried up, is much to be questioned, or rather may be said to be impossible. In this convent is given to devout persons a kind of holy water, which is said to derive particular virtue by being used to wash the body of St. Catharine, and likewise the wool with which it is dried at those times.

S. Christina  
della Fundaca.  
Cathedral.

S. Christina della Fundaca belongs to a convent of nuns; and is adorned with a great number of fine pieces of painting. The cathedral is dedicated to St. Peter, and exhibits a great many monuments, among which is that of Tancred, a celebrated civilian. On each side of the main entrance is a large lion, couchant, of red marble, on which are placed the holy-water basons. On the center-arch, near the Tribuna, is a marble statue of pope Gregory XV. who was a native of Bologna, with an eagle on one side of him, which was the arms of the Ludovisio family, from which he was descended. On the ceiling of the chapter-room is a fine piece of painting, by Luigi Caracci, representing St. Peter on his knees before the virgin Mary: here is also the annunciation, by the same hand, which was the last piece he painted. In the choir are several good basso-relievo's.

Dominican  
church.

St. Domin-  
ic's tomb.

The church of the Dominicans is at present totally altered by repairs and new ornaments begun by the late pope; who was of that order. St. Dominico, who died at Bologna in the year 1221, lies buried here in a magnificent chapel. His monument is of white marble, adorned with beautiful basso-relievo's, by Michael Angelo; and the altar, together with the large candlesticks which stand upon it, are of silver. In the choir is a beautiful inlaid work, representing scriptural histories; and in the vestry is a very considerable treasure of jewels and rich church furniture, with the Old Testament, said to be written by Ezra himself; it is a large folio, inclosed within a glass-case, so that only one side of it can be seen. Here are also several reliques, set in gold at the expence of the city; on which account the senate or council keep one of the keys of this place; so that there is no seeing it without their permission. This is attended with so much trouble and sollicitation, that I rather chose to deprive myself of the pleasure of taking a more exact view of this extraordinary manuscript; and the rather as Montfaucon, in his *Diarium Italicum*, says, that it contains only the Pentateuch, and that it is by no means of Ezra's writing, though it be very ancient: for the Jews, even at the beginning of the fourteenth century, presented it to this convent, as a  
manuscript

Manuscript  
of the Old  
Testament  
by Ezra.

manuscript of great antiquity. In the other vestry also, which serves for the ordinary uses, are several fine paintings.

Henci king of Sardinia, and son of the emperor Frederic II, whose imprisonment has been mentioned above, lies near the choir in this church.

Henci died in the year 1272, after an imprisonment of twenty-three years. The Bolognese, who imagine that they have gained immortal honour by their victory over him, and their firmness in detaining him prisoner, have taken care to give a particular account of the whole affair in the following inscription cut in marble :

*Viator, quisquis es,  
Siste gradum, & quod scriptum est, perlege,  
Ubi perlegeris, pensa.  
Hoc is, cujus causâ hoc scriptum est, fieri rogat.  
Orto inter Bononienses & Mutinenses bello,  
Cæsar Fredericus II. Rom. Imperator  
Filius HENTIVM,  
Sardiniae & Corsicæ Insularum Regem  
Mutinensibus suppetias ferre jubet,  
Qui  
Inito apud D. Ambrosii pontem certamine  
A Bononiensibus capitur,  
Nullaque re, ut dimittatur, impetrat,  
Licet Pater minis, deinde precibus, & pretio  
Deprecatoribus uteretur,  
Cum tantum auri pro redimendo filio polliceretur,  
Quantum ad mœnia Bononiæ circulo aureo cingenda  
sufficeret.  
Sic captivus annos XXII. menses IX. dies XVI. tenetur,  
Aliturque Regio more publicâ Bononiensium impensâ.  
Sic defunctus magnificentiss. ac pientiss. funeratus  
Hic tumulatur.  
Præterea simulacrum hoc in perpetuum monumentum  
Et hosti & captivo  
S. P. Q. B. P.  
Anno Sal. MCCLXXII. II. Id Mart.  
Hoc volebam, ut scires.  
Abi & Vale.*

Epitaph on  
the imprisoned king  
Henci.

*Monumentum hocce vetustate collapsum  
Senatus Bononiensis jussu  
Instauratum fuit MDLXXVI.*

‘ Traveller, whoe’er thou art, stop and read this inscription; when thou hast read it, consider what it contains: this is the request of him on whose account it was written. In a war between the states of Bologna and Modena, the emperor Frederic II. ordered his son Henci king of Sardinia and Corsica to come to the assistance of the Modenese; but in a battle fought near St. Ambrose’s bridge, this prince was taken prisoner by the victorious Bolognese, who would by no means suffer him to be set at liberty, notwithstanding the threats and intreaties of his father, who, finding his power disregarded, offered for his son’s ransom as much gold as would make a ring large enough to compass the walls of Bologna: however, he remained prisoner twenty-two years, nine months, and sixteen days; during which time he was entertained in a manner becoming his dignity at the expence of the city. When he died, the Bolognese crowned this generosity with bestowing on him a pompous funeral; and this magnificent tomb March 13, 1272. STRANGER, FAREWEL!

‘ This monument, being much decayed, was, by order of the senate of Bologna, repaired in the year 1576.’

Underneath are the following words :

*Senatus Bononiensis  
Pietate ac Liberalitate  
Ossa REGIS HENTII  
Et hostis & captivi  
Hic jacent.*

*Humanæ sortis memor  
Piiis manibus benè precare.*

*Instaurat. iterum A. D. MDCLXXXX.*

‘ By the humanity and generosity of the senate of Bologna, here are deposited the bones of king Henci, their enemy and prisoner of war. Be mindful of the vicissitudes of human life, and pray for the repose of his soul. This monument was repaired a second time in the year 1690.

Riches of  
the chapel  
del Rosario.

In this church lie Luigi Caracci, the celebrated painter, and several famous civilians. The Capella del Rosario is at all times embellished with a great quantity of plate, pursuant to a clause in the will of the founder, enjoining that the silver ornaments should never be removed upon any pretence whatever.



whatever. This treasure is guarded in the night by a man well armed, and several large mastiffs.

In the Dominican convent, to which this church belongs, Dominican convent. are about a hundred and forty monks. On the walls of the refectory are several inscriptions, commemorating the most remarkable transactions of pope Pius V. An anti-chamber, divided into three isles by two rows of pillars, leads to the Library. library. On each side are statues and paintings in honour of the Dominican order and pope Pius V. Over the entrance of the library is an inscription, signifying that this treasure of books was completed *Dei & Patriarchæ Dominici peculiari patrocinante providentia*; 'Under the patronage of the providence of God and of St. Dominic.' The books are very numerous, and judiciously arranged. In the lower S. Dominic's chamber. cloister of the convent is a small chapel, said to have been the apartment in which St. Dominic, in the year 1221, departed this life. In one piece of painting in this chapel an Picture of an angel carrying St. Dominic to heaven. angel is represented going up a ladder into heaven with St. Dominic on his back; but the angel ascends the ladder backwards, that he and St. Dominic may not turn their backs on the spectators. Another circumstance equally absurd in this piece is that our Saviour and the virgin Mary are represented standing above holding the ladder. In the passage Tomb of Socinus a civilian. leading to the church lies the celebrated civilian Socinus, who in his epitaph is called *Zozinus*. On a green plot behind this convent is shewn an old cypress-tree, said to have Cypress planted by St. Dominic. been planted by St. Dominic, and consequently not less valued than the orange-tree in the Dominican convent at Fondi, affirmed to have been planted by Thomas Aquinas. On the area before the Dominican church the brass images of the virgin and St. Dominic are erected on two pillars. Between these statues is a large stone tomb, supported by nine pillars, and adorned with basso-relievo's representing several persons writing while one dictates to them. The inscription on this tomb is inexplicable, and is as follows; but I could get no certain account of it:

+ *Autore magno nature lege vocabo  
 Patre Rolandino cetus pro consule primo  
 Nunc hic scribe locant Octobris tertia deri  
 Mille trecentenis celestis prolis ab annis  
 Restauratum MDCIII. iterum MDCCXII.*

Jealousy be-  
twixt the  
Franciscans  
and Domi-  
nicans.

A continual emulation reigns betwixt the Franciscans and Dominicans, especially at Bologna; for each of these orders strive to surpass the other in buildings and other external magnificence, in order to increase their revenues and authority. The Dominicans have the advantage in the splendour of their churches; but in wine-cellars they have hitherto been exceeded by the Franciscans. The high altar of the Franciscan church is in the Gothic taste, or, as it is called in Italy, *alla Tedesca*. Among the paintings in this church are some highly-finished pieces, by Facini, Luigi Caracci, Brizio, Guido, and Tiarini. Pope Alexander V, some old civilians and glossographers, as Franciscus Accursius, Ortofredus and Romanzo, the philosopher Boccaferri, and other celebrated men in the republic of letters, are interred here. Under the marble bust of the civilian Hannibal Monterenci, who died in 1586, and lies on the left-hand of the main entrance, are these distichs:

Epitaph of  
Monterenci.

*Docta per ora Virum volitas, clarissime Doctor,  
Æternusque tui nominis exstat honos.*

- ‘ Thy memory shall live, consign’d to fame,
- ‘ And every tongue shall celebrate thy name.’

And lower down are these lines:

*Vivida cui virtus, cui summa scientia juris,  
Dum vixit, fuerat, nunc brevis urna tenet.*

- ‘ Within this little urn, alas! he lies
- ‘ Whose better part exults above the skies;
- ‘ His virtue lives, his knowledge never dies.’

Accursi  
tomb.

Accursi, who lies on the right hand as you go towards the convent, has only these words for his epitaph:

*Sepulchrum Accursii Glossatoris Legum.*

- ‘ The tomb of Accursi, a commentator on the law.’

On the same side is the following epitaph:

*Barbara*

*Barbaræ Pretæ Blanchinæ*

*Pietate & moribus insigni,*

*Quæ Prætorum Familiam,*

*Per quingentos annos belli & pacis muneribus*

*Bononiæ illustrem,*

*Novissimis Hieronymi Preti Musis Italiæ conspicuam,*

*Immaturâ morte conclusit,*

*Co. Cæsar Blanchinus Senator*

*Fussis chariss. Conjugis obsequentissimus*

*Instauravit & posuit Anno Dom. MDCLIII.*

‘ To the memory of Barbara Preti Blanchini, a lady eminent for her piety and sweetness of manners, the last surviving person of the family of the Preti, which, in a succession of five hundred years, had discharged at Bologna the highest civil and military posts with honour and reputation; and of which illustrious house the late Gieronimo Preti, whose poetry does honour to Italy, was descended. Count Cæsar Blanchini, a senator, in compliance with the request of his beloved consort, erected this monument in the year 1653.’

On each side of this convent are fine arched cloisters, or galleries, one of which is a hundred and thirty-three, and the other two hundred common paces in length. In the street before the convent is a pillar, on the top of which is a brass statue of the virgin Mary standing on a crescent.

S. Giacomo Maggiore, which belongs to the Augustine monks, is well furnished with good paintings; and, among other reliques, here is shewn a thorn, as is pretended, of the crown worn by our Saviour at his crucifixion.

The Jesuits church is dedicated to St. Lucia, and is adorned with some fine marble altars; but the front is a very indifferent one (the defect of most of the churches of Bologna) and has nothing of the riches and splendor by which the Jesuits in other cities affect to distinguish their churches. In a chapel near the entrance is represented the procession of St. Gregory in order to put a stop to the plague, painted by Frederico Zuccaro; St. Lucia and St. Agatha, to be seen over the high altar, are by Procaccino; here are also some pieces of painting by Cignani and Brizio. In the college is shewn the chamber or cell of St. Francis Xavier.

Chiesa del  
buono Giesù.

The church called Chiesa del buono Giesù is of an oval figure, and is adorned with paintings in *fresco* by Pianori, a disciple of Albani, and other hands. Here is a very good statue of our Saviour, or an *Ecce homo*, by Brunelli; and by the same master is also S. Antonio di Padua, to be seen on the altar of the chapel dedicated to that saint. St. Apollonia of marble, and St. Bernardine of *terra cotta*, are admirable specimens of Lombardi's skill in sculpture: but nothing can exceed the basso-relievo of the circumcision, on the high altar, by the celebrated Brunelli.

Paintings in  
S. Giorgio.

A connoisseur in painting will not omit seeing S. Giorgio's church, were it only on account of four celebrated pieces of painting: the first represents the nativity of Christ, in *fresco*, by Cignani; the second, the annunciation, by Luigi Caracci; the third is the virgin Mary with her divine infant, by Annibal Caracci; and the fourth is the baptism of Christ, by Albani.

S. Giovanni  
Battista.

The church of S. Giovanni Battista de' Celestini is everywhere ornamented with fine paintings. The high altar-piece is a picture of the virgin with the infant Jesus, as is pretended, by St. Luke. The appearance of Christ to Mary Magdalene, in the disguise of a gardener, is by Massari. Close by this piece lies Alexander Fibula, who died in 1541, aged forty-nine; and in his epitaph he is stiled *Eques Casareus*, and *Juris Utriusque Candidatus*.

Monument  
of Fibula.

S. Giovanni  
in Monte.  
Picture of  
St. Cecilia,  
by Raphael.

S. Giovanni in Monte is famous for an admirable picture of St. Cecilia, by Raphael. The saint, enraptured with the harmony of a choir of angels, dashes all her musical instruments against the ground. In this piece are also seen St. John, St. Paul, Mary Magdalene, and St. Austin. Count Malvasia, in his lives of the celebrated Bolognese painters published in two volumes in quarto in the year 1678, under the title of *Felsina Pittrice*, censures the stiffness and want of expression both in this and many other pieces by Raphael; and supports his opinion with the authority of Annibal Caracci. And though Vincenzo Vittoria, in his *Osservazioni sopra il Libro della Felsina Pittrice*, printed in 8vo. at Rome in the year 1703, labours hard to vindicate Raphael's pencil from such an imputation; yet it is not done to the satisfaction of impartial judges. However, this piece is greatly valued, and the painter's masterly strokes at a certain distance give it such a charming appearance, that the stiffness of the design is not observed. Besides, Raphael's last pieces shew, that he had pretty well got the better of this defect. Vasari relates,

Censured.

that

that Francesco Francia, one of the best painters of that time, being desirous to get acquainted with Raphael, whose fame had then begun to spread, wrote a letter to him; and the friends of both these masters endeavoured to bring them to an intimacy. Raphael accepted the offer with the greatest civility, and sent Francia the picture of St. Cecilia, which was designed for a church in Bologna, requesting him to mend what faults he might observe in it, and afterwards get it placed where it was designed for. Francia, being extremely elevated at such a confidence reposed in him by Raphael, was resolved to hang up the piece himself; and, by that means, the longer he now viewed it, the more beauties he perceived in it, so that he was quite lost in admiration: it was, however, accompanied with such a mortifying conviction of his being so vastly inferior to Raphael, that it threw him into a deep melancholy, which soon proved fatal to him.

Cause of a  
painter's  
death.

In the Capella del Rosario in this church, is a fine piece of painting, by Domenichino, representing the fifteen mysteries of the Rosary. In another chapel is a good picture of the martyrdom of St. Laurence, by Facini. In an apartment near the vestry are several paintings by Ercole di Ferrara. On the vestry altar is a picture of St. Patricius, preaching, by Spisanelli. In the refectory is a representation of the marriage-feast made by a king for his son, according to the parable in the gospel, at which he finds one of the guests without the wedding-garment: this piece is painted in *fresco* by Gessi.

In the church of St. Gregory is a capital piece, by Luigi Caracci, representing St. George delivering a lady by killing a dragon. The baptism of Christ is one of Annibal Caracci's first pieces, and in which he had some assistance from his master Luigi Caracci. The large picture of St. William is by Guercino.

S. Gregorio.

In the church of S. Maria del Baracano is shewn an image of the virgin Mary, which, as it is pretended, on being wounded with a musket-ball, shed tears, while the blood was seen to issue from the wound, and the offender was immediately struck dead with lightning. But one miracle performed by this image is not sufficient; they tell you, that in the year 1512, when Bologna was besieged, a mine blew up the whole wall of the chapel in which this same image stood, to such a height, that both armies being drawn up, though it was night, could plainly see one another through the

S. Maria del  
Baracano.  
Miraculous  
image.

Miracle of  
springing a  
mine.

breach; however, that the wall fell again into its place and was joined as exact as if it had never been separated. A Latin inscription near it says :

*Mœnium pars ubi pieta Virginis imago cernitur, perovia utriusque exercitûs oculis facta, & mirabiliter in eundem locum restituta.*

‘ That part of the wall where the painted image of the virgin is seen, was laid open to the view of both armies, and miraculously restored to the same place.

The Italian account concerning this church says of the wall, *Si levò tant’ in alto, che per quello spazio rimasto tra il terreno e ’l muro gittato in alto, ambo gli esserciti si videro l’un l’altro.* ‘ It was carried up to such a height, that, through the intermediate space betwixt the earth and the wall which was blown up, both armies plainly saw each other.’ The monks who invented this story must have no idea of the dust and rubbish of the earth, sand, and stone which are always thrown up at the springing of a mine. That Jovius, in his second book of the life of Leo X, should follow the common report, is not to be wondered at; but one would little expect to meet with such an absurdity in Guicciardini’s judicious history. Sigoni, in his fifth book *de episcopis Bononiensibus*, only says, that by the particular intervention of the virgin Mary the walls received no other damage from springing the mine than a gentle concussion. But the zealots for the see of Rome in this story must needs find a stumbling-block, which certainly they cannot easily get over; for, according to the story, a miracle must have been performed in favour of pope Julius the Second’s enemies.

S. Maria di Galiera.

S. Maria di Galiera is a beautiful church, and belongs to the fathers of the oratory. The stucco-work in this church is greatly admired; and likewise the paintings by Guido Rheni, Guercini, Albani, and Caracci.

Annual miracle of ants in the church of S. Maria di Genna.

I shall just mention the church of S. Maria di Genna on the Monte delle Formiche, on account of the annual miracle exhibited in it on the 8th of September, which is the anniversary of the virgin Mary’s birth-day. They tell you, that multitudes of winged emmets rendezvous near this church, and that this whole swarm direct their flight on that day to an old altar in the church, where they immediately expire. These dead emmets the monks distribute as infalli-

ble remedy against a disease called *il male di Formica*, which is occasioned by a worm or inward ulcer. But, that the papists may not complain that this is a fiction fathered upon them by heretics, I refer them to the pamphlet intitled *Informazione per i Forastieri curiosi di vedere le cose più notabili di Bologna*, which has several times been printed with the approbation of Francesco Alofi Barelli, who is stiled *Clerici Regul. Congreg. S. Pauli, Sanctissimæ Inquisitionis Consultor, & in Ecclesia Metropolitana Bononiæ Pœnitentiarius*; as also of *Fr. J. M. Mazzani Vicarius Generalis Sancti Officii Bononiæ*. The church of S. Maria di Genna is still dependent on Bologna, though it be situated thirteen Italian miles from that city, beyond Pianoro, towards the river Idice.

Madonna di S. Luca, on the Monte della Guardia, is a Madonna di S. Luca. Dominican nunnery, about four Italian miles from Bologna, and is much resorted to on account of a picture of the virgin Mary pretended to have been painted by the hand of St. Picture painted by S. Luke. Luke. According to Sigoni, it was brought by a hermit from the church of Sancta Sophia at Constantinople in the year 1160; and since that time its power has several times been manifested to the great benefit of the country; on which account it is every year, in the month of May, brought into the city of Bologna in a solemn procession, and saluted by firing of guns. For the greater conveniency of the pilgrims, an arched colonade has been built from the city to the top of the Remarkable colonade. mountain, which, on account of its great length, may be accounted the most remarkable building of that kind in Italy. In the contribution of the necessary sums for this colonade, all the handicraft-men, &c. seemed to vie with each other in the erection of a perpetual monument of their zeal for the blessed virgin; even the very lackeys of the city were at the expence of building fifteen of the arches. On every one of the other arches are the names and even the arms of the benefactors. One side of the arcade is walked; but, in that towards the road, every arch rests upon its respective pillars. Every arch is five common paces, or twelve feet wide, which is also the breadth of the walk. The height is about sixteen feet. This arcade does not run in a straight line; but its direction is now and then interrupted with small windings: however, in many parts of it there are very long vista's, particularly at the grand portico near the city; from which one has a view of ninety-three arches in a direct line, which, taken together, are seven hundred and fifty common paces in length. There are thirty-three flights of steps to ascend the acclivity of the mountain; these

flights consist of a few steps, and the space between is level, and paved with flat stones.

**Della Guardia wine.** On the road to Madonna di S. Luca one has a view both of the Carthusian convent, and S. Michele in Bosco, or St. Michael in the wood. This little hill is called della Guardia, and produces a very good sort of wine.

**S. Maria de' Servi.** S. Maria de' Servi, or the church of the Servites, has a spacious portico, adorned with thirty-seven red and white marble pillars, and painted in *fresco*. In the church are to be seen some fine paintings, and no less than thirty-four altars. The high altar is remarkable for the statues and other sculptures with which it is embellished. In the choir are two epitaphs, highly esteemed by the Italians for their *concetti*, or playing on words: but, as this false beauty cannot be well preserved in a translation, these *concetti* may be concluded to be no part of true wit\*.

**Martino Maggiore.** In S. Martino Maggiore, among other good paintings is St. Jerom, by Luigi Caracci.

**S. Michele in Bosco.** The convent of S. Michele in Bosco lies on an eminence without the city, and belongs to the Olivetan monks. Just within the entrance is a marble monument of Capt. Ramazzotti, by the celebrated Lombardo. On the altar of the choir is a curious tabernacle of inlaid gems. On one side of the altar is a piece of painting, which was probably first done by Guido Rheni, and retouched in the year 1689, as the following distich seems to intimate:

*Hoc jussit Pratus fecitque colore Vianus  
Ut Rhenio & Rheni reddat uterque decus.  
A. D. MDCLXXXIX.*

The stalls in the choir are embellished with inlaid work, by Raphael da Bressia, an Olivetan monk; and on the left-hand near the entrance to the church is a crucifix of the natural size, of one piece, cut out of a fig-tree.

**Paintings.** This convent was formerly accounted a treasury of fine paintings. Luigi Caracci has here distinguished his skill by several pieces representing the life of St. Benedict; but that piece which exhibits the saint in the wilderness, and the neighbouring peasants bringing to him fruit, eggs, sheep, &c. was painted by Guido. The figure that chiefly attracts the admiration of the beholder in this piece, is a beautiful young woman, with a turban on her head, and a basket of

\* These epitaphs, and several others, which are nothing but a string of puns, are omitted in this translation.



eggs under her arm; so that from her the whole picture is called *La Turbantina*. Here were also some valuable pieces *La Turbantina* of painting by Tiarino, Bristo, Massari, Cavedoni, and other disciples of Luigi Caracci; but by the injuries of the weather to which these paintings in *fresco* were exposed, and the carelessness of the monks, who little concern themselves about the real beauty of fine paintings, many of the pieces are almost effaced, the plaster being fallen off in some places, &c. Some of the pieces are indeed retouched by such unskilful hands, that they have spoiled what they endeavoured to mend.

This convent has a very elegant library, the cieling of *Library*, which is painted by Afner and Canuti. Besides the books, here is a very good collection of mathematical instruments, optical glasses, &c. The small bronze image of the archangel Michael, shewn here, is the work of the cavalier Algardi. The terrass belonging to this convent yields a most *Prospect*, delightful prospect towards the east (as far as the eye can reach) of an extensive plain, beautifully diversified with corn-fields, meadows, vineyards, villa's, and summer-houses; and the city of Bologna, which is but two Italian miles from it, lying as it were just under it, is a great addition to the prospect.

The Mons Pietatis, or the Charitable-corporation-office, *Mons Pietatis*, near the cathedral, is a handsome building; and in the portico of it several persons attend to advance money to the necessitous on very moderate terms. Over the entrance is a *Pietà* or the virgin Mary lamenting over Christ's dead body, well executed in *terra cotta*, with this inscription:

*Mons Pietatis*  
*Adversus pravos Judæorum usuras erectus*  
*M.DLXXVI.*

‘ The charitable society instituted against the extravagant usuries of the Jews in the year 1576.’

The church of S. Paolo de' Padri Bernabiti is remarkable *S. Paolo de' Bernabiti*, for the two marble statues of St. Peter and St. Paul, by Caffare Coventi, erected on the front; and of St. Carlo and St. Philippo Neri, in plaster, by Ercole Fichi, placed above them. The state of bliss in heaven is admirably well painted in the cupola of this church, by Luigi Caracci. The nativity of Christ, the adoration of the eastern *magi*, and some

some other pieces, are by Cavedoni: a representation of purgatory, and S. Carlo bearing a cross in a public procession at Milan in the time of a pestilence, are by Guercini. On the high altar are three pieces of perspective, consisting of beautiful small pillars. The basso-relievo, representing the martyrdom of St. Paul, is the work of Algardi, a Bolognese.

S. Paolo de' Padri Minori.

St. Anthony's cell. Cypress-trees set by St. Bernard.

What the supposed milk of the virgin Mary is in reality.

The church of S. Paolo, called *l'Osservanza de' Padri Minori Osservanti, Reformati di S. Francesco*, lies without the city, and affords nothing remarkable; but in the convent is shewn the cell where St. Anthony lived; and in the garden are some cypress-trees, said to be planted by St. Bernard. The monks dispose of a kind of white stone, which they call *latte delle Madonna*, or our Lady's milk, for money, and recommend it as a specific to procure milk in women. I believe I have before observed, that the relique which passes under the name of the virgin's milk, is no more than a kind of *terra lemnia*, or a medicinal fossil, of an alkaline quality, which is a sweetener of the blood and juices; and consequently, from its natural property, it may be of service in such cases.

St. Petronius's church. Coronation of Charles V.

The church of St. Petronius is the largest in all Bologna, on which account the coronation of the emperor Charles V. was performed there in the year 1530. The length of this church is three hundred and sixty, and the breadth a hundred and fifty-four feet. The large piece of painting, representing that memorable transaction, is by Brizio. The high altar, which is insulated or detached from the wall, rests on four beautiful pillars of grey marble. On the right-hand near the entrance of the church is the tomb of cardinal Lazari, who died in the year 1677: and in the first chapel on that side is the image of a soldier with a dagger in his hand, as a memorial of that wretch's impiety, who, as the story goes, in the year 1405, being enraged at an ill run in gaming, stabbed an image of the virgin Mary with his dagger, and broke off one of the toes of the infant in her arms. Upon this he fell down immediately deprived of his strength, and was sentenced to die: but the virgin, moved by his repentance, at once restored him to his health; and this miracle also procured him a full pardon.

Miraculous image.

Ancient picture of the clergy, &c. in hell.

In a chapel on the left-hand side of the church is a piece of painting, representing hell, where a great number of red hats, mitres, and crowned heads are to be seen among the damned; but, this piece being almost effaced by length of time,

time, one cannot rightly distinguish whether the artist went so far as to put a pope in this wretched groupe.

The greatest curiosity in this church is the brass meridian-line drawn by Cassini, the celebrated astronomer. It consists of pieces of red and white marble inlaid, of a hand's breadth; but those pieces in which the signs of the zodiac are cut, are a foot square. All the rest of this church is paved with brick. This line is above half the length of the church, but does not run parallel with the church-wall. At the beginning is this inscription:

*Meridianæ hujus semitæ tota longitudo, aucta titulis, est sexcenti-millesima pars circuitûs universæ terræ.*

‘ The whole length of this meridian-line, distinguished by the signs, &c. is the six hundred thousandth part of the circumference of the terraqueous globe.’

The length of this meridian-line is said to be a hundred and eighty feet, twenty thousand of which feet are equal to a German mile; and the circumference of the earth is computed to be 5400 such miles, reckoning 15 to a degree. I cannot conceive by what measure Miffon makes the length of the line to be two hundred and twenty feet.

On the pavement, at the end of the line, is this inscription in white marble:

*Linea Meridiana  
A vertice  
Ad Tropicum Capricorni.*

‘ The meridian line from the zenith to the tropic of Capricorn.’

The divisions are marked with the following words along the line:

*Maximi terræ circuli II. & III. Gradus distantia a vertice. Perpendiculari partes centesima. Horæ ab occasu ad orientem. Signa Zodiaci descendentiæ. Signa Zodiaci ascendentiæ, &c. Opposite to the vertical point is the date MDCLII.*

A small round aperture has been made in the roof of the church, towards the south, through which the rays of the sun

sun form a circular luminous spot about eight inches in diameter, on the pavement, which shews the proper meridional point on the line every day. On the wall, at the end of the meridian line, is to be seen the following inscription cut in white marble :

*D. O. M.*

*Autoritate illustrissimorum Senatorum*

*Præsidis & Fabricensium*

*Meridiana hæc linea Horizontalis*

*Solem in meridie è templi fornice*

*Ad inscripta cœlestium locorum signa toto anno excipiens,*

*Ante XL. annis per intercolumnium obliquè occurrens*

*Reperto augustissimo tramite perducta*

*Ecclesiasticis. Astronomicis,*

*Geographicisque usibus accommodata*

*A. JOH. DOMINICO CASSINO*

*Bononiensis Archigymnasii Astronomo primario*

*Et Mathematico Pontificio.*

*Ab eodem in Italico itinere è Regia astronomica Parisiensi*

*Regiaque Scientiarum Acadennia*

*Quò ad Christianiss. Regem Ludovicum Magnum,*

*Annunte Clemente IX. Summ. Pont. concesserat,*

*Ad Solem iterùm diligentissimè expansa*

*Cœlesti meridiano adhuc mirè congruere inventa est,*

*Et sexcenti-millesimam terræ circuitus partem*

*Ab initio ad speciei solis hibernæ ipsam finientis medium*

*Accipere ;*

*Horizontali autem positioni, unde exiguo templi motu*

*Inæqualique soli attritu recesserat, accuratè restituta,*

*Instante anno maximæ æquinoctiorum in Calendario Gregoriano*

*Præcessionis*

*Hic potissimum observandæ*

*Labente anno Salutis MDCLXXXV.*

‘ To God the greatest and best of beings.’

‘ By order of the most illustrious senators, the president and surveyors of the works, this horizontal meridian-line on which the rays of the sun during the whole year fall at noon through the roof of this church, and which forty years ago passed obliquely betwixt the pillars, was, for the benefit of the clergy and all mathematicians, drawn by Giovanni Domenico Cassini, chief astronomer in the university of Bologna, &c. in a more magnificent manner.

‘ The

‘ The same celebrated astronomer in his return to Italy  
 ‘ from the royal academy of Paris, whither he had gone at  
 ‘ the invitation of his most Christian majesty Lewis the  
 ‘ Great, and with the permission of his holiness Clement  
 ‘ IX, accurately examined this line, and found it still to  
 ‘ correspond exactly with the celestial meridian; and that,  
 ‘ from the beginning to the tropic of Capricorn where it  
 ‘ terminates, it was equal to the six hundred thousandth part  
 ‘ of the circuit of the earth. It was likewise with the most  
 ‘ exact punctuality, in the year of the greatest precession of  
 ‘ the equinox, according to the Gregorian calendar, observed  
 ‘ in this place, restored to its horizontal position, from  
 ‘ which by a small concussion of the church and the une-  
 ‘ qual attrition of the pavement it had a little deviated.  
 ‘ A. D. 1695.’

Under this inscription is a brass line not above a span and  
 a half in length, divided into a thousand parts, the divisions  
 being marked out by hundreds, with this inscription near it:

*Centesima pars altitudinis fornicis millies subdivisa.*

‘ The hundredth part of the height of this arched roof  
 ‘ subdivided into a thousand parts.’

The following epitaph on the outside of the wall of the S. Proculo,  
 church of S. Proculo, is another complete specimen of the  
 genius of the Italians for *conceiti*, i. e. puns, or playing upon  
 words:

*Si procul a Proculo Proculi campana fuisset,*

*Jam procul a Proculo Proculus ipse foret.*

A. D. 1393.

But the wit of this piece, if any, as has been before ob-  
 served, would be quite lost in a translation.

Whether this Proculus, who was buried here, was a stu-  
 dent who shortened his life by rising every morning to his  
 books, when the bell of this church rung for mattins; or  
 whether according to the other account, he was killed by a  
 bell belonging to this church that fell on him, is a matter of  
 no great importance.

In the convent to which this church belongs is shewn the Gratian's  
 cell where Gratian the monk drew up the *Decretum*. In the cell.  
 refectory is a picture of St. Peter, fishing, painted by Leo-  
 nello

nello Spada. St. Proculo, a nobleman of Bologna, is said to have suffered martyrdom without the city, opposite the Porta di S. Mamolo. The place where his head was struck off is marked by a cross erected on the spot; but it seems the saint carried his head in his hands, from this cross, to the place where the church dedicated to him now stands. This miracle is commemorated in the following inscription under the cross:

*Hic S. Proculus Miles; Bonon. sacro Martyrio coronatus existit abscisso capite, quod istuc ubi nunc illius Templum conspicitur manibus propriis detulit. Anno. Dom. D. XIX.*

Here St. Proculo, a noble knight of Bononia, was crowned with martyrdom by the loss of his head, which with his own hands he afterwards carried to the spot where his church is now built.

**S. Salvatore.** The church di S. Salvatore belongs to a religious fraternity who style themselves, *Canonici Regolari della Congregazione Renana del Santissimo Salvatore*, or canons regular, &c. and have been in possession of this church and convent ever since the year 1100. The former has been rebuilt from a design of P. Magenta, a Barnabite monk of Milan, and is ornamented with fine stucco work and paintings. On several festivals, the cornishes within the church are set all round with small orange-trees in silver flower-pots. Here are several fine pieces of painting by Luigi Caracci; of which, the most admired are the assumption of the virgin Mary, and a picture of our Saviour. Girolami Carpi, Guido, Benvenuto Tiso, Samachino, and Cavedoni have likewise displayed their skill in this church. The convent is spacious and elegant: it consists of four courts. The perspective pieces in *fresco*, at the end of the cloisters, are by Mitelli; and the marble statue of Christ, an excellent piece, is the work of the celebrated Brunelli. Thirty-three canons always reside in the convent, exclusive of the noviciates, who study divinity and philosophy, under two professors. In the library are a great number of curious manuscripts; particularly, one of the history of queen Esther, written on yellow coarse leather, which is done up in a roll, or volume, according to the original signification of the word. It is written in large Hebrew characters, which the canons would have one believe to have been written by Ezra.

When

When I took the liberty to object, on account of the points or vowels, against the great antiquity of this manuscript, their answer was, That these points had been added by some officious modern hand: and indeed it must be acknowledged, that the ink with which the text was written, is much blacker than that of the vowels under it.

Here is also shewn a Hebrew Pentateuch, or rather all the books of the Old Testament, written on vellum, in three volumes in folio, said to have been written in the year 953. At the beginning of one of the volumes is inserted the following account in Italian: *Isaac filiolo de Jacob scrisse questo Libro con tutto il corpo di questa Biblia, e Manuel filiolo de uno chiamato Solthedar, e fu furnita el Martedi a di 26. del mese di Marzo del 953. in tre Volumini.* i. e. Isaac the son of Jacob wrote this book, and almost this whole Bible, assisted by Emanuel the son of one called Solthedar (or rather Soicedar). It was finished on Tuesday the twenty-sixth day of March, 953, in three volumes. This manuscript is written with the points or vowels.

Among the other manuscripts, which are about three hundred in number, are the following. 1. The Pentateuch, with the comments of the rabbis, in Hebrew. 2. A medicinal treatise in Hebrew. 3. *Meurophanes de Spiritu Sancto* in Greek, and bound in silk. 4. Several of the Greek homilies of St. Chrysostom. 5. Ten discourses by the same author, in Greek, upon that text in Isaiah, 'I saw the Lord,' supposed to have been written in the tenth century. 6. A Greek version of the Psalms of David, by the same father. 7. The New Testament, said to be of the eleventh century, full of abbreviations; among which  $\overline{\omega}$  is commonly written  $\overline{\omega}$ . 8. A Greek version of the minor prophets, and Daniel, supposed to be of the tenth century. 9. A Greek manuscript of St. Basil's exposition of the psalms, and his homilies on fasting, of the same date. 10. A Greek fragment of the history of Byzantium, or Constantinople, by an anonymous author, said by Montfaucon to be of no ancienter date than the thirteenth century. 11. Lactantius's works, which the canons, on account of some marginal corrections, will have to be the original manuscript.

Among the most ancient printed books, in this library, are Cicero's works, published by Alexander Manutius at Milan, in the year 1498, in four volumes, folio; likewise a Latin Bible in folio, at the end of which the following account is printed:

*Prius hoc opusculum artificiosâ adinventione imprimendi seu caracterizandi absque calami exaratione in civitate Moguntii sic effigiatum, & ad Eusebiam Dei industrie per Joh'ez Fust civem, & Petrum Schoiffher de Gernsheim Clericum dioces ejusdem est consummatum. Anno Domini MCCCCLXII. in Vigilia assumptionis Virg. Marie.*

‘ This work is a specimen of the invention of printing,  
 ‘ or expressing characters without the assistance of the pen,  
 ‘ and was completed at Mentz, for the benefit of religion,  
 ‘ by the industry of John Fust a layman, and Peter Schoiffer  
 ‘ of Gernsheim, a priest of the diocese of Mentz, in the  
 ‘ year 1462, on the eve of the assumption of the virgin  
 ‘ Mary.’

**S. Stefano.** St. Stephen's church belongs to the Cælestine monks, and properly consists of seven churches built together; but in such an irregular disposition, that a person may soon lose himself in it\*.

**University.** The archigymnasium, or university, according to some writers, was founded by the emperor Theodosius in the year 433. Others with more probability attribute it to Charles the Great. Here are professors for oratory, philosophy, the oriental languages, geometry, astronomy, anatomy, physic, the civil and canon law, civil and ecclesiastical history, and divinity; and all of them have handsome salaries. Both the civil and canon law have been taught at Bologna with very great reputation by Ireneri, Gratiani, Burgari, Alberico da Porta, Accursi, Bartoli, Baldi, and Uzo. The last mentioned is said to have had, at one time, ten thousand students for his pupils. At present, the foreign students are in all about four hundred. The public college, or university, which is also called *il Studio*, is seven hundred and forty palms, or two hundred and thirteen common paces in length, and was built by Giacomo Barocci, an architect of Vignola. Near the entrance of this structure, on the right-hand, is a grand stair-case, adorned with some good paintings in *fresco*, by Valesio, representing the noble actions of S. Carlo Borromeo. On the left side of the stair case, Leonarda Spada has painted a monument in honour of Wence-

\* A great number of reliques mentioned by the author are here omitted.



flaus Lazarus, a philosopher and physician, with such masterly strokes of the pencil, that it appears to be a beautiful basso-relievo. Gaetano Creti has given a noble proof of his skill on another monument painted in *fresco*, to Giovanni Gieronimo Sbarabeo, M. D. who died in the year 1710. The inscription on that of the celebrated Malpighi is as follows:

Of Sbarabeo.  
Malpighi.

*Virtuti & Famæ  
In ævum mansuræ  
Inclyti Viri  
MARCELLI MALPIGHII,  
Medicinæ Professoris celeberrimi,  
Utraque Artistarum Universitas  
Anno Salutis  
MDCLXXXIII.*

---

*Miraris breve Lemina?  
Nomen ingens  
Ornari negat: est  
Satis referri  
Jussum cætera cur  
Tacere marmor:  
Omnis MALPIGHIIUM loquetur ætas.*

---

‘ To the eminent virtues and immortal fame of the great Marcello Malpighi, professor of physic, the two academies have erected this monument, in the year of our redemption 1683.’

---

‘ Reader, if thou art surprized at the brevity of this epitaph, know, that an illustrious name needs no panegyrics. It is sufficient to tell thee why the marble is thus silent in his praise: Fame thro’ every age will resound MALPIGHI’S name.’

But among the multitude of learned persons to whose memory, as in the college at Padua, monuments are raised, here are several obscure names to be seen, whose reputa-

tion never extended itself beyond the limits of their own country\*.

*Theatrum anatomicum.*

The anatomical theatre is ornamented with wooden statues of the most celebrated anatomists, and the floor is boarded with cypress; but it wants a proper light. Not far from it is a monument of Francescus and Achilles de Moratoriis, which has been repaired and embellished with good painting by Theresia de Moratoriis, a relation of the deceased. The

Privileges of German students.

German students at Bologna are under particular regulations of their own forming, and have a distinct register, with several other privileges. The fees, paid by a German student for the degree of doctor in the civil law, amount to two hundred and ninety-two *lire* †, or about forty-three rix-dollars.

Fees for doctors students.

Count Marfigli's new academy of sciences.

Luigi Ferdinando, count de Marfigli, instituted at Bologna an academy of sciences, in the year 1712, for the improvement of natural history, mathematics, natural philosophy, chemistry, anatomy, and physic. M. de Limiers published an account of this academy at Amsterdam, in the year 1723. With this, the *academia Clementina bonarum artium*, founded at Bologna not long before by pope Clement IX, for architecture and painting, was incorporated. For the farther advancement of this institution, the city purchased and gave the Palazzo Celesti to the academy, that the library, the museum, the observatory, the schools; and professors apartments might be under the same roof. Over the entrance of this magnificent edifice is the following truly catholic inscription:

*L'Instituto.*

*Bononiense  
Scientiarum & Artium  
Institutum  
Ad publicum  
Totius Orbis  
Usum.*

‘The Bononian academy of arts and sciences for the public use of the whole world.’

\* Several epitaphs of such obscure persons, where there was nothing remarkable in the sentiment, language, &c. are omitted in the translation in this and other parts of these volumes.

† 19 *l.* 12 *s.* A *lire* at Bologna is equal to a shilling, the author must therefore mean the Hamburg rix-dollars, at 4 *s.* 6 *d.*

In ascending the tower belonging to this structure, you first come to the astronomical school, where is to be seen a model of the Copernican system. Here is also a perpendicular meridian-line, cut through a wall a foot thick, which was altered above eight times before it could be made to correspond with the meridian of this place. Manfredo had the direction of this work. On each side hang telescopes, compasses, quadrants, &c. so that, as the stars cross the meridian, proper observations may be the more conveniently made. For which end also the shutters of the line, or aperture in the wall, may be removed at pleasure\*. On the walls of the astronomical school hung several drawings and paintings relating to the observations taken of the sun, moon, comets, and other celestial bodies.

*Schola astronomica.*

*Linea meridionalis.*

Higher up in this tower is the observatory, which on every side has shutters to be opened or shut as required, and a gallery on the outside. Though this observatory, with its apparatus, has already cost the city twenty-six thousand *scudi* or crowns, it is not yet completed. This tower is ascended by two hundred and seventy steps; and the top of it also serves for astronomical observations; through an aperture in which, just over the middle of the spiral stair-case, the stars may be seen in the day-time from the vault under the tower, when it is finished. Such a phænomenon was formerly seen from the royal observatory at Paris, before an alteration was made there on account of a new meridian-line.

*Observatory.*

*Expences of it.*

*Stars seen by day-light.*

The library belonging to the college is in the second story, and chiefly consists of count Marfigli's books, who founded the academy, as mentioned above. It contains several Turkish, Arabic, and other oriental manuscripts, which were part of the Corvini library; for Marfigli was present at the taking of Buda. Before this nobleman incurred his imperial majesty's displeasure by the affair of old Brisac, the emperor Leopold offered him four thousand ducats for this collection of manuscripts. Here is a great variety of other books relating to philosophy, mathematics, and antiquities. An

*College library.*

*Collection of antiquities.*

\* The Italians in general, and the Bolognese in particular, were the first who gave their sanction to Copernicus's system; who was instructed in the first rudiments of astronomy at Bologna, under Domenico Maria. The first of the German literati, who espoused his opinion, was cardinal Nicholas Schonberg, at whose recommendation pope Paul III. made him professor of mathematics at Rome, which was the first preferment that famous astronomer had.

*Vasa lacrymatoria.*

apartment adjoining to this library is full of ancient weights, urns, *vasa lacrymatoria*, or lacrymatories, in which the ancients collected the tears shed over their deceased friends, and afterwards set them by the urn \*. Here are also sacrificing instruments, Roman, Grecian, and Egyptian idols; Roman votive pieces, and a tablet inlaid with Egyptian hieroglyphics, after the manner of the *tabula Isiaca* at Turin; but it is not so large.

School for experimental philosophy.

In another apartment is taught experimental philosophy. The paintings and designs with which it is decorated, represent remarkable particulars on several parts of the globe, as volcano's, and other mountains of a singular quality; large islands of ice, frequent in the north seas; the cataraacts of the Nile and other great rivers; the formation of the rainbow, of clouds, &c.

Loadstones.

In a closet adjoining to this school several loadstones are kept; among which there is one, scarce so big as a man's fist, and weighing only nine ounces without the cap, that lifts up two hundred and thirty ounces. This put me in mind of the Hartfoker magnet to be seen in the landgrave of Hesse-Cassel's museum, which takes up a pound and a half, though it weighs not much above a drachm. The attractive power of this stone greatly depends on the capping, by which it has been observed to be surprisngly augmented.

Marine productions.

Another apartment exhibits a variety of shells and other marine productions. Adjoining to this is a closet containing a collection of semi-pellucid stones. In this class are comprehended agate, jasper, turquoise, chalcedony, onyx, and lapis-lazuli. The transparent stones are kept in another

Crystal, amethyst, &c.

closet; and among them are several uncommon kinds of crystal, amethyst, &c. with the name affixed to each piece.

Marble.

Here are also many hundred species of marble and other stones in separate repositories, which being well polished, and all arranged according to their different colours, make a beautiful appearance. Here is a great number of pieces of porphyry, and near a fine stone marbled with green and blue, is the following inscription:

*Lapis ad Smaragdi Pramam accedens, nonnullis lapidis Lazuli portiunculis elegantissime interspersus.*

\* The abbé Bencini of Turin assured me that he and Fabretti had found several of these lacrymatories of glass in the catacombs of Rome; and that the mouth of those vases was contrived to be held so close to the eye that not a tear could be lost.

*i. e.* ‘ A stone resembling a kind of emerald, beautifully variegated with small veins of *lapis-lazuli*.’

No mention is made from whence this curious stone was brought.

A kind of marble known by the name of *verde antico*, so often mentioned in my letters from Rome, is called *opbites viridis* & *luteus* in this collection. The finest among the assortment of alabaster was brought from the island of Paros. Those pieces of marble in which shells are inclosed form a particular class, to which the *lumachella* belongs. Marble petrifications.

The Saxon fossiles are put together in the shape of a mountain. These were a present from king Augustus, and are kept in a particular closet; in which are also to be seen all kinds of glebes, earths, sulphur, allum, vitriol, fossile salts, spars, plaster, Bononian stones, sand, free-stones, marcasites, blood-stones, magnets, cinnabar, antimony, and other ores of quicksilver, iron, lead, tin, copper, silver, gold, &c. Saxon fossiles.

In another room are kept several kinds of sea-weeds, as *keratophyta marina*, *alcyonia*, *vegetabilia marina libidea*, corals, sponge, &c. Marine plants.

The next apartment exhibits all kinds of exotic fruits, woods, leaves of plants, roots, and barks of trees, (among which are thirteen species of the Peruvian cortex) gums, resins, balsams, *fungi*, with the seeds of all kinds of vegetables. Exotics.

One large room is distinguished by the appellation of *musæum animalium*, and contains a very great variety of all kinds of animals, as *stellæ marine*, or star-fishes, shell and squamose fishes, serpents, crocodiles, lizards, chameleons, birds, locusts, &c. Musæum animalium.

The stone in which a kind of shell-fish grows, and mentioned above in my account of Ancona, has also a place in this collection with the following inscription: Shell-fish in stone.

*Lapides, in quibus Pholades seu Balani Bonn. ingenti numero nidulantur ex littore Anconitano.*

*i. e.* ‘ The stones in which the *pholades* or *balani* are inclosed in great numbers, brought from the coast of Ancona.’

Pearls extracted from an animal.

Near a cluster of some hundreds of small pearls, in the form, and about the bigness of half a walnut, are these words :

*Unionum congeries elegantissima ex animali extracta.*

‘ A most beautiful congeries of pearls taken out of an animal.’

Method of preserving butterflies, birds, &c.

Butterflies are here preserved, which, being dipt in a balsamic liquor, retain all their original beauty for several years. An abbé at Florence is said to be possessed of a secret for preserving birds against all corruption or damage by worms; but he is so very fond of this *nestrum*, that it is likely to die with him; at least he has hitherto obstinately rejected all overtures made to him for communicating this secret.

Closet of warlike instruments.

The warlike instruments, as models of cannon, mortars, &c. take up a particular apartment, in which also is seen the model of the citadel of old Brisac, and likewise of other fortifications, after the different methods practised by Vauban, Sturm, Rufenstein, Malleti, Bellini, Floriani, Molder, Werthmuller, Cohorn, Grotta, Bombelli, and several other engineers.

Weights and scales.

Another room contains a collection of all sorts of weights and scales.

Turnery-room.

In the turnery-room are all kinds of lathes and instruments for turning; portraits, and other master-pieces; and likewise all the instruments used in making clock-work.

A school for geography and navigation.

A superb gallery designed for the library is just finished, which leads into a room appropriated for curiosities relating to geography and navigation. In the centre of it hangs a small galley; and the walls of it are covered with just and elegant drawings and models for ship-building. The chemical apartment is on the ground-floor; but, the necessary funds for teaching this science and ship-building not being yet settled, no colleges are yet assigned for those useful arts: However, the other professors are obliged, once a week, to read a public lecture in this school.

Academy for painting.

The painting academy stands also on the ground-floor, and is ornamented in a manner becoming such a place. The cieling is beautifully painted by Pellegrino di Baldi, where Polyphemus, seeking out Ulysses and his companions, after the loss of his eye, cannot be sufficiently admired. In winter, the disciples who are instructed in painting, meet in a particular

particular room, built in the form of an amphitheatre and well illuminated with lamps, where above a hundred and fifty of them may conveniently fit in three or four rows and draw from the life.

In the academy of sculpture are to be seen wooden models of the ancient obelisks at Rome, with drawings and copper-plates of several mechanical machines. In a room adjoining to it are statues, and copies of the most famous pieces, as the Venus of Medicis, the Farnesian Hercules, the Vatican Apollo, gladiators, Flora, &c. in plaster. School for sculpture.

In the cloister round the court are several stones inscribed with Hebrew characters; the thumb of a Colossus, and a great number of ancient Roman inscriptions and statues. Hebrew and Roman inscriptions and statues.

Count Marsigli was born in the year 1650, and deserves to have the pleasure of spending the close of his life at Bologna, with more tranquillity and comfort than is actually the case, on account of the learned foundation mentioned above; on which he has expended the greatest part of his fortune, and bestowed all the fruits of his labour and application. It seems the city has given him no small vexation by crossing him in several particulars relating to his favourite academy, and has laid an unreasonable restraint upon him to prevent his regulating it according to his own judgment. It is true, that as his public donations to the academy, and his manner of applying them, are ratified by the pope's bull, it is no longer in his power to make any alterations. And this, perhaps, has induced the city to think that there is no farther need of carrying it fair with him, and that the season of flattery and respect is now over. But, were not gratitude utterly extinct among the Bolognese, certainly the magistrates of the city would avoid thwarting and contemning a nobleman of such a public spirit, which was so signally exerted for the advantage of Bologna. His particular disquietude.

Even supposing it true, that count Marsigli were whimsical and obstinate, and that, if a full scope was given to his will, he would launch out into many indiscretions in regulating an affair to which the city has already contributed no small sum: Yet does it not deserve some consideration, whether it were not better to connive at the caprice of an old man, than to exasperate him with the mortification of thinking his liberality ill-bestowed? This behaviour at the same time gives the commonalty room to suspect, that the harsh treatment of Marsigli proceeds rather from private views than any concern for the right management of the academy, &c. It is known that

Marfigli obtained a grant from the pope of the reversion of several benefices, to the yearly amount of some thousands of *scudi*, which on the decease of the present incumbents (who, being left in the quiet enjoyment of them, have no cause to complain) are to devolve to his academy. This, in the opinion of many people, is the source of all the animosity and rancour against Marfigli; several families in Bologna being incensed to find themselves deprived of these places, which in their imaginations they had made themselves sure of. On this account Marfigli resides but seldom at Bologna; and thus the far greater part of his time is spent at a distance from the academy on which his heart has ever been set. He returned hither yesterday for the first time after he had left the city, but with all the weakness and infirmities to which old age is incident\*. How highly this gentleman has deserved of the republic of letters is well known, and his natural histories of the Mediterranean and the Danube are lasting proofs of it. His reserve and extreme modesty appeared conspicuous in several particulars relating to this foundation; especially in the strict orders he gave that his name should not be inscribed on any part of the building, either within or on the outside, nor on any of the curiosities which are deposited in it. The noble printing-house, which he added to this foundation, is well furnished not only with Latin, Greek, and Hebrew, but also with Arabic, and other oriental types. He ordered it to be called the printing-house of St. Thomas Aquinas, and appointed the Dominican monks to be trustees of it†. The medals struck, when this academy was founded, have on one side the head of pope Clement XI. and on the reverse the edifice appropriated to this institution, with the following legend:

The cause of his being hated.

His reserve.

Printing-house.

Medals of the academy.

*Bonarum Artium cultui & incremento.*

\* He died in November 1730, in the eightieth year of his age. Some make him two years older, and say that he was born in the year 1648.

† All the deeds of gift, contracts, &c. that passed betwixt count Marfigli and the senate of Bologna, and likewise betwixt the said count and the Dominican monks, were published at Bologna in the year 1728, with the following title: *Atti Legali per la Fondazione dell' Instituto delle Scienze ed Arti liberali per memoria degli Ordini Ecclesiastici e Secolari che compongono la Città di Bologna.* Here it must be farther observed that the academy, once known by the appellation of *Academia degl' Inquieti*, is also annexed to Marfigli's foundation. Vide *De Bononiensi Scientiarum & Artium Instituto atque Academia Commentar.* Bonon. ann. 1731, 4<sup>to</sup>.



‘ For the cultivation and improvement of arts and sciences.’

On the exergue are these words :

*Institut. Scient. Bonon.*

‘ The academy of sciences at Bologna.’

But not the least mention is made of count Marfigli on these medals.

Though Marfigli was so eminent for his knowledge and learning, and was deservedly esteemed as an encourager and promoter of arts and sciences, he makes but an indifferent figure when viewed in a military light : For in the affair of old Brisac, in the year 1703, he brought an indelible blemish upon his reputation. Count Arco was the governor of that place, and count Marfigli and colonel Von Egg were lieutenants under him ; and tho’ the emperor had sent positive orders to defend the place against the French, to the very last extremity, yet it was surrendered without making the least resistance ; and Marfigli was the first who voted for a capitulation. At the council of war held on account of this miscarriage, on the fourth day of February 1704, at which general Von Thungen presided, count Arco was condemned to lose his head ; which sentence was accordingly executed \*, tho’ he had before served the emperor with distinguished honour, and could shew the scars of eighteen wounds.

The indiffer-  
ent figure  
which Mar-  
figli made  
with regard  
to old Brisac.

Count Ar-  
co’s con-  
demnation.

The French marshal de——, who had been employed by his master in conducting this siege, told M. Forstner, one of the ministers of state in Lorain, That count Arco did not deserve to die as a traitor ; but that his disobedience to the orders of his sovereign required an exemplary punishment. However, one may see, in count Arco’s fate, the secret hand of divine justice, as he had several times immediately before the siege treated with the French about the surrender of this fortress.

As to colonel Von Egg, the third commanding officer in Brisac, tho’ he was deprived of all his employments, yet the emperor was pleased to bestow him a yearly pension of a thousand *guldens* †, on which he lived privately with his family at Rodenburg on the Neckar, where I was several times

Von Egg’s  
sentence.

\* *Vid. Rink, &c.*

† About 116*l.* 13*s.* 4*d.* sterling.

in his company last year. The other officers, who signed the capitulation, were cashiered and fined; however they were all afterwards received into other regiments, excepting Von Egg. Prince Lewis of Baden affirmed, 'That what chagrined him most, was, to find all the officers were so unanimous for a capitulation; for (continued he) had there been but a single ensign who had opposed it, I would have given him a regiment.'

What happened upon this to Marsigli.

Marsigli was never accused of want of courage; but he is thought to have the foible of too many of the Italians, and to have been influenced by envy; so that he used many indirect means and artifices to form cabals, and prevent a good understanding betwixt count Arco and the garrison; by which means several good measures, that might otherwise have taken place, miscarried. The sentence passed by the court martial on Marsigli, was, that his sword should be broken as a mark of infamy, which was immediately executed. But what some have advanced, namely, that the count had the alternative granted him either to lose his head, or his reputation; and that with great joy he preferred his life to his honour; is a groundless aspersions\*. In the year 1704, he published a vindication of himself, in which he does not deny his being acquainted with the order for defending the place to the last extremity; but alleges, that this order was founded on a false report made to prince Lewis of Baden, namely, that the town was sufficiently provided with men and stores; whereas it was in such a condition that resistance would have been contrary to all the rules of war, as it would be only deliberately throwing away the lives of the

\* Such another report prevails about general Heidersdorff, and with no better foundation; it being certain, when he was informed of the emperor's order to change his sentence of death into a deprivation of his honours, he answered, 'This is what I have not deserved.' What was laid to his charge, was, that he had not properly defended Heidelberg against the French in the year 1692. After he was stripped of the *insignia* of the Teutonic order, he was carried on a hurdle, which was driven by the executioner, thro' the whole army, while he continually cried out, 'Rather death than this!' After undergoing this ignominy, his sword was broken by the common hangman, who struck him on the head with the pieces of it, and then he was banished the country. He died not many years since, at a convent at Hildesham, and left a very amiable character behind him. General Schnebelin was also tried on the same charge; but he cleared himself, by proving that he was ignorant of the orders which had been sent for the defence of the place. Concerning Schnebelin, I shall only add, that he was the author of the famous entertaining and moral piece called *Tabula Utopia*.

men in garrison. This assertion he supports by several authorities and examples, as may be seen in the extract of his defence in the *Esprit des Cours de L' Europe*, under that year. How far a commanding officer may deviate from the orders he receives, according to the circumstances of his army, or those of the place in which he commands, and what severity may be used by way of example, I shall not take upon me to determine. The Italians, to this very day, treat the memory of the prince of Baden with great acrimony. But he sufficiently cleared himself of the imputation of severity by shewing the necessity of such a proceeding; for he was even obliged to break his own regiment, tho' the men were afterwards admitted into other corps. This, however, is certain, that Marsigli's reputation will always suffer by it; and that such a stain is not effaced by the post which afterwards pope Clement XI. conferred on him, by appointing him general of those wretched troops which he had picked up to act against the emperor Joseph, in the dispute concerning Comacchio. For, by the consequence, it appeared, that the command of such an army did no great honour to the general, nor was such a commander any credit to the papal see\*.

Marsigli,  
was a papal  
general.

But to return to my observations on the present state of learning at Bologna. Giuseppe Monti, professor of botany in the university, and of anatomy in the Marsiglian academy, is now engaged in writing a natural history of this country; which is the more impatiently expected by the public on account of the proofs he has already given of his accurate knowledge in the sciences, &c. †.

Monti, pro-  
fessor of bo-  
tany.

Zanoni, an apothecary at Bologna, who has published a curious herbalist, embellished with several copper-plates, is possessed of a large collection of natural curiosities. The above-mentioned professor Monti has a great variety of petrifications collected in the neighbourhood of this city: he has also published a small but elaborate dissertation on the

Zanoni, apo-  
thecary.

Petrifac-  
tions.

\* A sarcastical anagram on Marsigli's name is here omitted, as such kind of wit is exploded in England, tho' it still prevails in Germany.

† Among other pieces of his are *Catalogi Stirpium agri Bononiensis Prodromus, gramina ac hujusmodi affinia complectens, in quo ipsorum Etymologia, Nota characteristica, peculiare usus Medici, Synonyma selectiora summatim exhibentur, ac insuper propriis observationibus exoticisque graminibus eadem dispersè locupletantur à Josepho Monti, ap. Constantinum Bisarri, 1719.* Likewise *Plantarum varii indices ad usum demonstrationum Bononiæ studiorum*, published in 1724, in which is a plate of the physic garden.

head

Sea-horse's  
head.

head of a sea-horse, or sea-cow, dug out of the adjacent mountains, in which the *dentes molares* are still to be seen\*.

Dentales.

Among other petrifications found in the little river Martignone, not far from Castello Crespellano, as also in a brook near Cottibo, are several *sphunculi marini*, which some take to be the teeth of a kind of fish; whereas in reality they have neither the smoothness nor the hardness of a tooth, but rather consist of a testaceous substance which was once the receptacle of a worm or snail. Those commonly called the large Dentales are white, streaked longitudinally, and somewhat crooked; the smaller teeth, which terminate in a slender point, and are of a reddish colour, are called *antales*. Both these species are worn by the common people next their skin, by way of amulet or preservative against a disease called in Italian la Schiranzia or Squinanzia and Angina i. e. a quinsey or fore-throat. These are also found near Verona, Vicenza, &c. near Lunenburg in Germany, and at Achim in the duchy of Bremen.

Pinnae.

On the summit of mount Blancano, in a stratum of marle, is found a species of shells commonly called in Latin *Pinnae*, and by the French *Nacres*, i. e. mother of pearl shells, or *Moules*, i. e. mussels, which, from their shape resembling a gammon of bacon, have also the name of *Perna*. While the fish is alive, the lower shell strongly adheres to the bottom of the sea. Some other large shells are also dug up near Madonna del Saffo, which lies about eleven Italian miles from Bologna; and several of the *Dentes laminæ* are found near Poggivoli Rossi, or the Red hills.

Large shells.

*Dentes laminae.*

Petrified  
fish, and other animals

In and near the Martignone are also found petrified fish, *Fungi* and *Pectinites*, which, on account of their thin shell, are also called *Membranuli*; *Conchites Pectinites*, *Pectunculitæ striati*, *Tubulitæ vermiculares recti*, & *intorti*, *majores* & *minores*, &c.

In the brook dell' Inferno, as it is called, are found *Conchitæ leviter per longum striati*, *Conchitæ majores*, *Pectunculitæ leviter striati*, &c.

The rivulet Mercati exhibits congeries of *Conchitæ*, *Tellinitæ*, &c.

On the mountain, called Monte delle Grotte, are found *Turbinatæ*, *Conchitæ*, *Echinatæ*, *Spinulæ Pectinites*, &c.

\* *De monumento diluviano nuper in agro Bononiensi detecto Dissertatio, in qua permultæ ipsius inundationis vindiciæ à statu terre antediluviana & post-diluviana desunt exponuntur a Josepho Monti, Bononia, 1719, apud Rossi & socios.*

In other parts of the territory of Bologna are found fragments of the *Ostreitæ Polyleptoginglymi*, the *Ostreum imbricatum* & *fulcatum* of different sizes, ash-coloured oyster-shells; *Conchitæ bivalves*; *Conchitæ turbinati*, *Pectines bivalves*, *Pectinites striati*, *Pectuncululi*, *Pectunculitæ*; *Chamæ leves*, *bivalves Glychimerides*; *Chamæ ingentes margaritifera polyginglymæ bivalves*, as Lister in his history of shells terms them; *Chamæ oblongæ leves et leviter striatæ*; *Dendritæ*, *Lignum fossile et petrificatum*, or fossile petrified wood; and *Gagates* or *Gangetes*, which is also called *Lapis Thracius*. Among petrified fishes the *Sarda*\* is frequently found here. In the yellow sand; which abounds in the territories of Bologna, and derives its colour from a yellow kind of earth, are found great numbers of *Cornua Ammonis*, and other shells, many of which are so small as hardly to be distinguished without the help of a microscope.

I must not here omit the well known *Lapis Bononiensis*. This is a small stone of a light grey colour, and irregular shape. It is full of sulphureous particles, and of a lax texture, yet heavier than would be conceived from its size, and sparkles like talc. It is found in several parts of Italy, but especially in the district of Bologna, towards the Appennine mountains, and on mount Paderno which stands about five Italian miles from Bologna. They are most commonly found after heavy rains among the earth washed off from the neighbouring mountains. This stone is of the size of a walnut, and has no lucid-appearance in the dark until it undergoes a particular calcination, by which it acquires the property of imbibing, when exposed for a few minutes to the sun-beams, such a quantity of light, that it afterwards shines in the dark from eight to fifteen minutes like a glowing coal, but without any sensible heat. This experiment may be repeated at pleasure; and it is sufficient, if the stone be laid only in the open air in the day-time where the sun does not shine; for the heat of the sun is apt to make it crumble to pieces. If the stone be well prepared, the light of a candle is sufficient to give it this luminous quality; but it is not affected by moon-shine. It retains its lustre, even tho' it be put into water, and preserves this property for three or four years; and then it may be calcined anew, but it never perfectly recovers the same refulgency that it acquired at the first calcination.

\* This is a small fish well known in the Mediterranean, and called by the French *Sardine*. It is not unlike a sprat, but something larger.

Its prepara-  
tion.

In the fourth article of the Philosophical Transactions of the Royal Society at London for the month of January 1666, it is said, that only a certain ecclesiastic had the art of preparing this stone, and that the secret died with him. But this supposed loss was happily retrieved by M. Homberg, a celebrated German naturalist, who, on his return from his travels in Italy, brought with him a great many of these stones, and calcined two hundred of them so many different ways, that at last he found out the secret. His method was as follows: He first scraped the stone all over till it appeared exactly like talc; then having soaked it thoroughly in brandy, and inclosed it in a paste or crust made of other stones of the same kind pulverized, he calcined it in the fire, or a small furnace. After this, all the powder of the crust in which the stone was inclosed is taken off. Both the powder and the stone, when brought into the dark from the open air, make a luminous appearance; and the former, if kept in a strong and well stoppt phial, when exposed to the air, imbibes the light, and, if sprinkled on pictures and letters, illuminates them in the dark. In preparing the paste the stone must be pulverized in a brass mortar; for a glass or marble mortar is very detrimental to the virtue of this kind of Phosphorus; an iron mortar particularly is worse than any other. For this information we are obliged to Lemery, who, in his *Cours de Chymie*, describes at large the whole process of preparing this stone, which, he candidly acknowledges, he learned from Homberg himself. I have been assured, that in calcining this stone over a fire, as it must be frequently turned, the operator must take care not to hang his head over the effluvia arising from it. The uncalcined *Lapis Bononiensis* is sold at Bologna at a *Paolo* \* per pound; but a prepared piece of the bigness of a dried fig costs two or three *Paoli*, or more. This phænomenon is generally attributed to the sulphur with which the *Lapis Bononiensis* abounds; for when it is fresh calcined the smell of it is an evident proof of this. Besides, its evaporations are known to tinge silver: However, sulphur cannot be productive of any light or effulgence, unless it be previously purged from all heterogenous particles; and this is done by fire. Day-light, which is nothing but the finest rays of the igneous matter emitted by the sun, kindles the sulphur on the surface of the stone, when exposed to the open air, as fire does common fuel.

\* Six-pence sterling.

Upon this supposition, Lemery directs that this stone be calcined in a moderate fire, and observes, that, if the heat be too slow, the sulphur is not carried to the surface of the stone; and on the contrary, if it be too intense, the sulphur is too much dissipated and evaporates.

The Phosphorus Balduinus, invented by Baudovin, a Frenchman, who published an account of it in 1675, under the title of *Phosphorus Hermetius*, without acquainting the world with the secret of preparing it, was nothing else but an imitation of the *Lapis Bonomensis*. Baudovin's magnet of light, as he pompously styled it, was nothing but a compound made of English chalk and *aqua fortis*, or spirit of nitre.

Not long after, in the year 1677, one Brand, a German chemist at Hamburgh, found out the secret of making burning Phosphorus, and that by chance (to which we owe many curious inventions) whilst he was endeavouring to extract a liquid from human urine in order to transmute silver into gold.

Runkel carried the invention still farther, and at length it was brought to such perfection, that at present a burning or incendibile Phosphorus may be made from vegetable or animal substances, when calcined with allum. This is best kept in water, and emits light when exposed for a little while to the open air. I myself have seen experiments of this kind exhibited by Homberg, and Lemery, the son.

Besides this *Phosphorus fulgurans*, several other similar discoveries have been made, as for example: By mixing two cold fluids, as the acid spirits of a mineral and an oil extracted from vegetables, flame has been produced. I shall on another occasion speak of the luminous barometer, and a kind of *Phosphorus*, which may be called *Smaragdinus*.

I have already given an account of some sea-animals that emit an effulgence in the dark, in describing the *Datali del Mare* of Arcona: And I would recommend it to the inquiries of naturalists, whether this shining be owing to the sea-salt, or to the resinous and sulphureous particles with which the sea-water is impregnated; I have often observed at sea in a dark night coruscations not unlike ignited sparks, caused by the collision of the waves, the motion of the ship, and especially of the oars: and, if a person makes water from the deck of a ship into the sea in a dark night, a multitude of luminous sparks are seen to rebound, as it were, from the surface

Phosphorus  
Balduinus.

Burning  
Phosphorus.

Flame from  
two liquors  
mixt.

Phosphorus  
Smaragdinus.

Sea-animals  
which shine  
in the dark.

Radiancy in  
sea-water.

face

face of the water. But both these scintillations are observed only in dry weather; and possibly the cause is to be looked for in the motion of the saline spirits.

*Luciola*, or glow-worm, a natural phosphorus. The *luciolæ*, or glow-worms, common in Italy and other countries, is to be classed among the natural *phosphori*. These insects appear most luminous in rainy weather; as rotten wood, which is another kind of natural phosphorus, is known to emit light in the dark, if it be moist.

BOLONGNA, April 21, 1730.

## L E T T E R LXVI.

### Account of MODENA and REGGIO.

S I R,

How grapes are preserv-  
ed.

THE country betwixt Bologna and Modena is very pleasant, fertile, and well cultivated, and abounds in vineyards. The inhabitants have a method of preserving ripe grapes, from the vintage-time till the month of August in the following year, by keeping them in little rooms well secured against the external air and the light of the sun; and they never go into these store-rooms but with one small candle, and that as seldom as possible. The bunches are not laid upon the floor, but hang separate, being tied to a great number of small sticks; and, when a single grape has the least appearance of decay or rottenness, it is plucked off, to prevent the rest from the infection.

White-horned cattle with bells.

The horned cattle of this country are very large, and generally white. Six or eight oxen are here put to a carriage, with a great number of bells hanging about them, which make no disagreeable noise. The design of this music, as I am informed, is to cheer the creatures under their labour, and to give notice at a distance on the road that such a carriage is coming.

Bridge over the Reno.

Not far from the city of Bologna the river Reno\* crosses the road. Though this river, during the greatest part of the year, has but a small current; yet there is a bridge consisting of two-and-twenty arches, which is four

\* *Sil. Ital. lib. viii.*———*Parvique Bononia Rheni.*



hundred and seventy paces long, and seven broad, built over it. In the year 1530, when Charles V. passed it in great solemnity just before his coronation, it broke under the multitude of people who attended in the procession, which occasioned great damage, besides the loss of many lives. This misfortune some prophetic genius's of that time looked upon as a certain omen that Charles V. was to be the last emperor who would receive his crown from the hands of the pope.

It was not far from Bologna that the Triumviri, M. Lepidus, M. Antonius, and C. Octavius, formed that alliance which afterwards proved so bloody in its consequences. Plutarch, in his *Life of Cicero*, c. 67; and in that of *Antony*, c. 24, says, that the Triumviri had this interview on a small island; to which Dio, *lib. xlvi*, adds, that the island was formed by a little river (probably the Reno) near Bologna. However, there is no river in the neighbourhood of this city that forms an island exactly agreeable to the description given us by this historian; for by an island is now always understood a place which is generally surrounded with water. But whether this island was near Bagneto, at the conflux of the Lavino and the Reno; or at Bagno, where the little stream Dosio empties itself into the Reno; or lastly, whether it was in the neighbourhood of the village called Trebo di S. Giovanni, it is not easy to determine.

Place where  
Lepidus,  
Antony,  
and Octavius  
entered  
into an alli-  
ance.

About fourteen Italian miles from Bologna, near this road, lies Fort Urbano, which consists of five bastions, and was built by pope Urban VIII. as a key to the ecclesiastical state on this side. A little farther on we ferried over the little river Panaro, about five Italian miles on this side Modena. This river serves as a boundary to divide the duchy of Modena from the Bolognese. On a pillar erected in this place is the following inscription, which would better become a warlike monarch, than the head of the church of Christ, who said to his disciples, 'The princes of the Gentiles exercise dominion; — but it shall not be so among you.' Matt. xx. 25, 26.

Fort Urba-  
no.

Martial in-  
scription,

*Viator,*  
*Hic est limes agri Bononiensis*  
*Et Ecclesiasticæ ditionis initium,*  
*Quod, ut*  
*Urbanus VIII. Pont. Max.*  
*Tectum sartumque redderet,*  
*Arce munitissimâ, ut mox videbis, excitatâ*  
*Sic Pontificiæ Majestati, sic subditorum securitati consuluit,*  
*Ut exinde clavibus imperterritè*  
*Ovis Dominici gereret curam,*  
*Et gladio truculento arceret luporum rabiem.*

‘ Traveller, here thou seest the boundary of the Bolognese territories, and the entrance into the ecclesiastical state; for the defence and security of which his holiness pope Urban VIII. has built, as thou shalt presently see, a very strong fortress; who thus at once consulted the dignity of the papal majesty and the tranquillity of his subjects, that he may henceforth intrepidly protect the sheepfold of the Lord with the keys committed to him, and drive away the ravenous wolves from the flock with the destroying sword.’

Modena.

Messages  
carried by  
pigeons.

Modena is a very ancient city, and frequently mentioned in the Roman history. When Decimus Brutus was besieged in this city, Hirtius made use of tame pigeons (which by hunger he had trained up for such a service) as messengers\*, to give the besieged advice of his intentions, and to receive intelligence from Decimus Brutus on their return. The memory of this device is perpetuated even to this very day at Modena, where pigeons are taught to carry letters to a place appointed, and bring back answers. According to the relations of travellers, the same is practised at Aleppo, and other cities in the Levant †. Of what benefit these letter-carriers

\* *Plin. Hist. Nat. c. 73. Magnis in rebus fuere internuntia (columbæ) -- Quid vallum & vigil obsidio, atque etiam retia ante prætentata profuere Antonio per calum eunte nuntio? ‘ In affairs of great importance (pigeons) were made use of for messengers. --- What did the trenches, the centinels, and even the snares laid across the river avail Antony, while a courier made his way through the air?’*

† That Mahomet also made use of pigeons subservient to his impostures, appears from the several histories of his life; as also from Ximenes, in *hist. Arab. Elmacen. in hist. Sarac. &c.*

proved

proved to the city of Leyden \*, when hard pressed by the Spaniards, is sufficiently known from the history of the sixteenth century.

The city of Modena boasts of having given birth to several eminent persons, among whom they reckon Sigoni the civilian and historian, Fallopi the physician, from whom certain tubes † in the human body derive their name; Corregio the painter; the poets Alessandro Tassoni and Testi; Gi-copo Barocci da Vignola the architect; cardinal Sadoleti, and the imperial general Monteculi.

Eminent persons natives of Modena.

In the cathedral of Modena they shew a very uncommon trophy of the valour of the inhabitants, namely, a wooden bucket with iron hoops, which the Modenese, for what purpose I know not, brought away from Bologna, and kept as a memorial of their expedition to the capital city of their enemies. The war was originally occasioned by the Bolognese refusing to restore the towns of San-Cesario and Nonantola according to the decision of the emperor Frederic II. who had been appointed arbitrator of the difference: upon this, the emperor, out of resentment for the indignity offered, sent his natural son Henci, king of Sardinia, to the assistance of the Modenese, whose unhappy fate has been already taken notice of. As Geminianus was the patron saint of Modena, and Petronius that of Bologna, the contending parties were called Geminiani and Petroniani. Alessandro Tassoni has ludicrously described the whole course of this war, in his most ingenious poem intitled *La Secchia rapita*; and, to heighten the burlesque, he makes the Modenese give rise to that bloody war by stealing this bucket.

Tassoni's poem. *La Secchia rapita*, or the rape of the bucket.

It was from this Modenese poet that the celebrated Boileau took the hint for the *Lutrin*. The only fault in Tassoni's burlesque poem is a want of delicacy in some of his expressions, which are sometimes so gross as to offend a chaste ear. The bucket that has been thus immortalized hangs in one of the towers of the cathedral by an iron chain; to come at it, a person must go through no less than six doors, and give a handsome gratuity.

\* These pigeons, on account of their good services, when they died, were stuffed, and are still kept in the council-house at Leyden. Janus Douza's pigeon, which was one of these winged expresses, has further been honoured with two poetical panegyrics in Latin and Greek by the famous Daniel Heinsius. The great service done by pigeons at Haerlem in the year 1573, at Ziricksee in 1575, and Gertrudenberg in 1593, are related by Strada, Meterano, and other historians of those times.

† *Tube Fallopianæ.*

- Cathedral.** In this church the remains of St. Geminianus are deposited. Here is also a piece of painting by Guido, representing Christ in the temple, which well deserves a traveller's notice. Before the church are several low and slender pillars belonging to the building, which are supported by large figures of lions, &c.
- Jesuits church.** The Jesuits church is extremely beautiful, and the roof of it is painted from a design of father Bossi. The altars are very elegant, and behind the high altar is the history of St. Bartholomew, painted in several capital pictures by Proaccini.
- Theatine church.** The Theatine church is remarkable for its high altar, which is finely decorated with columns and statues. The choir is painted with fine pieces in *fresco*, representing the life and martyrdom of St. Vincentius, by Galati.
- St. Dominic's church.** They are now rebuilding St. Dominic's church; and, by what may be conjectured from the Capello del Rosario, a masterly white marble statue of the Madonna, and the great number of pillars of white and blue marble to be seen there, it will be a splendid and magnificent edifice.
- St. Margaret's church.** St. Margaret's church belongs to the Dominicans. It exhibits some good statues of *terra cotta* by Begarelli, representing our Saviour, two usurers, and some of the apostles. A much greater object of curiosity is that of the virgin standing at the crucifixion, and supported by the two other Mary's, of the same materials with the rest, but far exceeds them in expression, &c. being made and painted by Corregio.
- College of St. Charles Borromeo.** In the college of St. Carlo Borromeo, between seventy and eighty young noblemen are maintained, and instructed in the sciences and academical exercises. In the hall are the portraits of celebrated persons who received their education at this college.
- Ducal palace.** The ducal palace will be an elegant structure; but at present it is not above half finished. In the passage leading to the palace-church are painted all the saints who were of the ducal family; and among the rest the history of St. Beatrix is to be seen there, who is said always to predict the death of every one of the ducal family by stamping with the foot on the floor. The ceilings of most of the apartments are finely painted in *fresco*. Here are also other valuable paintings, particularly the following, *viz.* a capital piece, representing a pestilence; Titian with his wife and son paying their devotions to the virgin Mary; a Madonna sitting, attended by four saints, all as big as the life,
- Prediction of the death of any of the ducal family.**
- Fine paintings.**

by Antonio Corregio; the virgin Mary, with St. George, and a groupe of little boys, by the same hand; the virgin Mary attended by several saints, and her assumption, both by Luigi Caracci; Paolo Veronese and his family prostrate before the virgin Mary and her divine infant; a capital piece representing Abraham's intended sacrifice of his son, by Del Sarto; ten pictures by Giulio Romano; the adoration of the eastern *magi*, and the marriage at Cana, by Paolo Veronese; a most beautiful landscape painted on copper, and a night-piece, by Corregio, representing Mary Magdalen lying on the ground in the wilderness and reading in a book. The frame of this piece is set with rubies, amethysts, turquoises, and other gems. St. Roch distributing alms is by Annibal Caracci, and formerly stood in the Scola di S. Rocco at Reggio; but was given the duke of Modena in exchange for a good copy. Here also is a picture of St. George, by Dosso da Ferrara. I have often observed pictures placed together on account of the equality of their size, though the subjects of them were extremely improper, which is the case here; a large piece representing Bacchanals is placed near another of our Saviour's crucifixion. But that piece, which for its excellence I should have mentioned first, is *La Notte di Corregio*, or Corregio's incomparable night-piece, representing the infant Jesus lying in his mother's lap. As Corregio's excellence was more conspicuous in the colouring and *chiaro oscuro*, than in designing, it must be allowed that in this piece he has shewn the utmost effort of his skill. The infant's body is represented as it were semi-pellucid, and emits such a radiancy, as to throw a proper light on the objects that are near it; and indeed this incomparable piece is never viewed without the highest admiration and pleasure. It was painted in the year 1522, and at first was sold for no more than two hundred Reggio *lire*, or livres\*, which, according to the present course of money, are not much more than eight louis-d'ors †.

Metelli has published a copper-plate of this picture on a sheet of royal paper, which Rossi sells at Rome for ten *bajochi* ‡. Corregio's paintings are the more valued, because he has not left a great number of pieces behind him; for he be-

\* About eight guineas.

† See Richardson's treatise on painting and sculpture.

‡ Seven-pence halfpenny.

flowed a great deal of time on his works, and died in the forty-second year of his age.

Looking-  
glass closet.

The looking-glass closet is filled with the portraits of the ducal family. A connoisseur sees with concern the fine cieling-pieces in this and several other rooms here damaged by cracks and fissures.

Garden.

The garden is at some distance from the palace. It has an orangery, but exhibits nothing very remarkable or curious, no more than the stables that stand near it.

Stables.

In this part of the city likewise the duke's state-coaches are kept; some of which are ornamented with fine sculpture; others are of a wonderful largeness, being made a great many years since.

Library.

The ducal library is under the care of Muratori, who was formerly Ambrosian library-keeper at Milan, and is well known in the republic of letters by his *Antichità Estensi ed Italiane*, the first part of which was published in folio at Modena in the year 1717; and for his large collection of the *Scriptores Italici*\*. The manuscripts of the Modena library are enumerated by Montfaucon, in his *Diarium Italicum*, p. 31.

How Miran-  
dola came to  
the duke of  
Modena.

The duke of Modena has been in possession of the principality of Mirandola ever since the year 1710; Francesco Maria Pica, the last prince, having forfeited it by being guilty of felony. An offer indeed was made this unhappy prince that he should be restored to his principality, on paying a fine of a hundred thousand ducats, and on condition that he should marry a daughter of Charles Maximilian Von Thurn, steward of the household to the empress-dowager Eleonora. As this lady was maid of honour to the empress, her majesty zealously promoted such an advantageous match; but by delaying the affair, and some failure in the immediate payment of the hundred thousand ducats, the imperial exchequer, in the year 1710, receded from these conditions, and at once sold the principality of Mirandola for a million

\* The life of this great man has been written not only by several Italians, but by Mr. Rathlef and Mr. Brucker, two German writers. His *Scriptores rer. Ital.* in twenty-seven volumes, and his *Thesaurus veterum inscriptionum* in four, are lasting monuments of his judgment and application, as is his invaluable work of the history of Italy. By the last accounts from Modena we are informed, that Muratori, being in a very advanced age, has lost his sight, of which he had made such an excellent use.

of *guldens*\* to the duke of Modena, who was invested with it by the emperor on the 12th of March, 1711. On this occasion the duke of Modena, in order to raise money for such a large purchase, proposed to some persons in Germany a loan of two hundred thousand *guldens* on a mortgage of the territory of Mirandola. That he might carry his point, his agents were for making the people believe, that the annual revenues of Mirandola were no less than a hundred thousand Spanish *pistoles* †; but I question whether Modena and Mirandola both together, after the necessary deductions, amount to more; though it is certain that the duke draws very considerable sums from the tax on mills, monopolies, and farms, with other imposts. John Frederic, the second son of Rinaldo the present duke, lived some years at Vienna, and during that time endeavoured to create a suspicion of his brother the hereditary prince Francesco Maria, on account of his marriage with Charlotta, the duke regent's daughter, in hopes of gaining the emperor's consent for dismembering the principality of Mirandola from the dutchy of Modena. This prince, especially in the year 1722, pushed the affair with all possible vigour; and, to hasten the accomplishment of his desire, is said to have proposed a marriage with a princess of the Sobieski family, who is related to the emperor; but all his measures were frustrated, and he ended his days in the year 1727, in the twenty-seventh year of his age. The former deposed prince of the house of Pica betook himself to Spain, where, in regard to his birth, personal accomplishments, and zeal for that crown, he was made master of the horse.

The duke's  
revenues.

Difference  
betwixt the  
two princes.

The animosity betwixt the two brothers, as related above, is not the only disturbance that happened in the ducal family. The father's rigid treatment of the hereditary prince, which was imputed to the violent counsels of Salvatico a Paduan, his prime minister, has been the occasion of great feuds. The same person is also charged with oppressing the subjects, and other iniquitous measures, which raised great murmurs and complaints. At last such high words passed betwixt the hereditary prince and Salvatico, that the latter thought it adviseable to make the best of his way to his own country. Since this minister has withdrawn, frequent endeavours have been used for restoring a harmony betwixt the duke and his son; and an outward reconciliation has been effected; but

As also be-  
tween the  
duke and  
hereditary  
prince.

\* 100,016*l.* 13*s.*

† 89,583*l.* 7*s.* sterling.

the inward mistrust, usual in such cases, after an open rupture, still subsists; the father keeping his court at Modena, and the son living with his princes at Reggio.

Interest of France with regard to the Italian states.

High pretensions of the Italian princes.

Pretended right of non appeal.

France is unwilling that Italy should be parcelled out into petty sovereignties, but rather wishes that it were gradually united again; imagining, that by the sub-division of the several principalities the emperor has an opportunity of enlarging his power there. This is certain, that, in the wars of Italy, the emperor knows very well how to draw considerable succours from the Italian princes, and never fails putting them in mind of the services they owe to the Roman empire, by virtue of their fiefs. But this is also highly necessary, and without such memento's they might possibly think that they were independent sovereigns, and on a level with the German electors. The ceremonial which they think to procure for themselves and their envoys at several foreign courts, does not a little favour their ambitious views. This brings to my mind what happened to M. Huldenberg, envoy from the elector of Brunswic Lunenburg to the imperial court in the year 1698, when he was at the courts of Modena, and of some of some other Italian princes, to treat about the marriage of the empress Wilhelmina Amelia. The duke of ———, speaking of the Italian princes, observed, that the German electors and princes were indeed possessed of great power and large revenues; but that the Italian princes, were more absolute in their dominions. In proof of which assertion he alledged, that an appeal lay from the German electors and princes to the emperor, whereas it was not so with the Italian princes, who judged without appeal. To this M. Huldenberg replied, That his highness was misinformed in this affair, with regard to the German electors, and mentioned several inferior princes of the empire who are invested with the *Jus de non adpellando* in cases that do not exceed a certain sum; adding, he could not apprehend why an appeal might not be lodged from the decree of an Italian prince to the Aulic council, or his imperial majesty. The duke insisted that no instance of this kind could be produced. After dinner M. Huldenberg took occasion to resume the subject with the prime minister, with whom he was very intimate, and to ask him whether there was not an example of such an appeal to the emperor? Upon the minister's answering in the negative, M. Huldenberg farther asked him, if the Italian princes had found means to hinder complaints from being brought against them by way of appeal, as no law, in this case, could tie up the

hands



hands of the imperial court? The minister was silent for some time; but at last, upon M. Huldenberg's urging him farther, he gave him the wink, and whispered him, *Facciamo tic tac, tic tac*, intimating, that they caused those persons who threatened to make such appeals to be assassinated. Upon which M. Huldenberg smiled, and said, ' That this was an extraordinary privilege, indeed, and for which the Italian princes had little reason to value themselves above the electors of Germany,' &c.

But to return to Modena. This city is supposed to contain thirty-five thousand inhabitants: but this computation seems to exceed the truth; and, indeed, it is not at all credible. Before most of the houses there are portico's or cloisters, as in Bologna, under which a person may walk secure from rain and the heat of the sun; however, on account of their unequal height and breadth, they are no great ornament to the city. Here is but little trade stirring; and though a great number of masks (in making of which Modena excels) be exported to Venice and other places, yet so inconsiderable an article can contribute but little to the prosperity of the city.

The soil of the country about Modena is of a singular constitution, and well deserves the notice of the curious naturalist. It gives no small weight to the opinion that petrifactions are chiefly owing to the universal deluge. In every part, not only of the city, but of the adjacent country, plenty of good water is to be found; only, before it can be attained, the ground must be dug to the depth of sixty-three feet. For the first fourteen feet are found large stones, which seem to be the remains of paved streets, or roads, and buildings; and from hence there is sufficient reason to conclude that the foundation of this city was anciently much lower than it is at present. In the next place is found a stratum of hard and compact earth proper to build upon. This seems to be a kind of *terra virginea*, or virgin mould, which has never been disturbed by digging, though such kind of earth is looked upon as the best foundation for the largest structures. Under this is a stratum of black marshy earth, in which are found a great many sea-weeds, the leaves, branches, and trunks of trees in great abundance; and, at the depth of twenty-four feet, undecayed ears of corn have been dug up. The next is a stratum of chalk, which begins at the depth of twenty-eight feet. As soon as the labourers find this, they are sure of being no longer molested with the muddy  
water

water breaking in upon them. This chalky stratum is about eleven feet deep, and very full of shells. It terminates at the depth of thirty-nine feet, after which follows a moorish or muddy soil two feet deep, in which are found rushes, leaves of plants, and branches of trees. Next to this is a cretaceous stratum, which is eleven feet deep, and consequently terminates at the depth of fifty-two feet from the surface of the earth. This is succeeded by a marshy or muddy soil, resembling the former, of two feet in depth; and then follows a stratum of chalky earth, but not so deep. The next to this is another stratum of marshy soil, or turf, under which is found a soft sand intermixt with gravel. This appears to be the original stratum laid by nature; in which are found sea-shells and other indications of an inundation or deluge. This stratum is very firm; and, by only boring a little way into it, a great plenty of good water immediately springs up, and soon fills the well to a proper height. No trunks of trees are found in the chalky strata; but they are met with only in the marshy or turfy soil\*. It will not be amiss to subjoin here the different strata of the earth, and their arrangement, as found in digging a well two hundred and thirty-six feet deep, about the beginning of the last century, at Amsterdam, by order of the magistrates. This well is still to be seen at the Oudemansshause, betwixt the Doelestreet and Rusland, where is stuck up a printed account of the order in which the strata lay, which is as follows:

	Feet
1. A stratum of garden-mould in depth	7
2. Black turf, or peat	9
3. Soft clay	9
4. Sand	8
5. Earth	4
6. Clay	10
7. Earth	4
8. Paving-sand, upon which, as good a foundation, most of the houses in Amsterdam are built, piles being first driven into it	10
9. Clay	2
10. White sand	4
11. Dry earth	5
12. Marshy or muddy earth	1
13. Sand	14
14. A sandy clay	3

\* Vide Bernardinus Rauazzini de fontium Mutinensium admiranda scaturigine, Mutinae, 1692. and Montfaucon's Diar. Italic.

	Feet
15. Sand intermixt with clay —	5
16. Sea-sand in which are a great many shells 4	4
17. Clay — —	102
18. Sand where they left of digging —	31
	232 feet

It is well known, that ashes, coals, bones, potsherds, trees, &c. are frequently found in the turf-lands or marshes in Holland and Friesland: but that these were overwhelmed and buried by some inundation or deluge may be concluded from the similarity of their position, the branches and tops always lying towards the N. E. and the roots in the opposite direction.

Position of trees in turf-lands.

In the Modenese, especially near St. Polo, which is not far from Reggio, an excellent alkaline earth, which the Italians call *terra vergine aurea*, is dug up. Sometimes it is found in a kind of powder, and sometimes it resembles a fat and oleaginous *tophus*, or friable stone. It is first pounded fine, and then made into a soft, white, and insipid paste. This is in great repute, and reckoned of equal virtue with Terra Samia; the Bolo bianco and Terra Silesiaca are used as alexipharmics, and found very beneficial in fevers, dysenteries, and hypochondriac disorders\*.

*Terra vergine aurea.*

Medicinal use.

Near the castle on Monte Baranzone, and in a place called Fiumetto, wells or pits are dug thirty or forty ells, and more, in depth, in which a kind of oil is seen floating on the surface of the water: this is what the Italians call *Oglio di Naptha*, or the *Olio di Saffo*, but more commonly known by the name of *Petroleum*, or oil of Peter. It is found in greatest plenty in autumn and spring, and is skimmed off the water once in a fortnight; but the wells are kept shut up close. It is of a reddish colour; and, when one of these wells becomes dry, they either dig deeper, or make a new one. Besides these, near Castello di Monte Gibbio are three other such springs, which are perennial. The oil which these last yield is of a yellowish colour, and is accounted the best in this country. *Petroleum* is used for embalming the dead, varnishing, painting, and in pharmacy, and is found not only here, but likewise in the neighbourhood of Parma and Naples, in Sicily, several of the islands of the Archipelago, India, the southern parts of France, and in other places †.

*Oglio di Naptha, or rock oil.*

\* *Vide Boccon. Observat. Physic. vi. xxx, xxxi.*

† *Boccon. Observat. Physic. v.*

Of the ori-  
gin of am-  
ber.

Some naturalists will have this to be a species of *Succinum liquidum*, which after its induration is distinguished by the name of amber; and this opinion is founded on Bocconi's observations, who tells us that he found some drops of *Petroleum* inclosed in the middle of a piece of amber; and that amber is to be met with on the coast of Sicily only in those places where *Petroleum* is found, and in no other. How wellgrounded the assertion of *Oligerius Jacobæus*, a Dane, who has writ a particular treatise on this oil, may be, namely, that it will grow hard and solid if it be boiled with spirit of nitre, I cannot say, as I have hitherto had no opportunity of trying the experiment. This, however, is certain, that sea-water is not necessary to the production of amber, which is often found in parts very remote from the sea. That it is not generated from the resin of pine or fir-trees, appears evident, because, in the countries about *Foligno*, *Ancona*, and *Sessa*, in the papal dominions, amber, sulphur, and resinous fossils of several kinds are dug up, though there is not a wood of pines or firs to be seen all over the country. Near *Quercola* and *la Sasso*, in the *Modenese*, amber is likewise not uncommon; and is there found in a soil which has yielded a great quantity of *Petroleum*. In the district of *Luneburg*, and in places which are so far from having any communication with the sea, that they are at the distance of ten German miles from it, I myself have gathered large pieces of amber, which had both the proper hardness, and, when rubbed, the electric quality of attracting light substances. Also in a marshy ground, on an estate called *Gartow*, belonging to baron *Bernstorf*, very good amber has been found. This was of several kinds; some pieces were yellow and transparent, some white and opaque or cloudy, and others black, which indeed are properly a kind of agate. These pieces of amber lie single in a turfy soil within a concretion of grey sand, and intermixt with filaments of roots; they are also found in the same manner in the mountains of *Prussia*. It is also no uncommon thing to find there, and in other places, pieces of wood impregnated with sulphur and resin, which have insinuated themselves into the pores and interstices.

The *Elbe* throws up fine pieces of amber on its banks in several places. Amber is also dug up in a mountain called *Bugarach*, in the province of *Languedoc*, in France; but it has not the hardness of the *Prussian*; and perhaps the inhabitants make their lamps of it on that account.

But to obviate the objection, That possibly the first formation or perfection of amber has been occasioned by the sea-water, which by some extraordinary inundation may have overwhelmed those countries that are, at present, at a great distance from the sea, I shall observe, that amber is daily formed in the earth, and, from a liquid or soft substance, is gradually indurated, and becomes a hard body. An instance of this I met with in a piece which, a few years ago, was dug up in the abovementioned estate of Gartow, and is now in Sir Hans Sloane's museum at London. On the surface of that piece of amber is seen a withered birch-leaf, the fibres and indented edges of which are imprinted in the most accurate manner on the amber. This must have been done while the latter was in its liquid state. Now this leaf cannot be supposed to have continued there whole ages, without corruption or decay; especially as the strata in which the Gartow amber is found, do not lie above the depth of three or four feet from the surface of the earth.

The animals that I have seen inclosed in amber, as far as I can recollect, are only of the terrestrial kind, as gnats, spiders, pismires, locusts, and the like. Minerals have also been found inclosed in amber; which is a plain proof that the former could not be in liquid amber in the sea, tho' such pieces of amber may have been washed away from their strata by the sea, and be again thrown by the tides on the shore, or accidentally drawn up in nets.

They who attribute the origin of amber to gum or resin of trees, forget that amber remains indissoluble in water, contrary to the nature of gums; and that there never was any vegetable found, from which a resinous oil and volatile acid can be extracted, as may be done from amber and other fossils. Amber loses its hardness and transparency after fusion; but retains its electric or attractive quality, which the modern philosophers, who are for exploding all occult qualities, attribute to the subtile saline and sulphureous particles of which amber is composed. For, say they, these, being detached and emitted by the friction, rarefy the air near the the amber, so that light substances, as straw, pieces of paper, &c. being propelled by the denser air, move towards the amber, where the air is rarefied more or less in proportion to its proximity, or distance from the latter.

Two Italian miles from Sassuolo in the Modenese is to be seen a chasm in the earth, called la Salsa, which often ejects smoke, flames, ashes, and stones of a sulphureous smell; and

Fire emitted  
from Salsa.

and throws many of them to the height of thirty yards. These eruptions generally fall out in spring and autumn, and are sometimes attended with very great noises under ground. The mountain in which this aperture appears, has been rendered quite barren by the ashes, stones, &c. ejected out of the chasm; and during its eruptions the Petroleum or oil of Peter-wells, at Saffo and Monte Gibbio, is extremely turbid. Bocconi, in his *Museo di Fisica & di Esperienze*, published in quarto at Venice in 1697, pretends to have found out that la Salsa agrees not only as to its effects, but also the time of its eruptions, with mount Ætna in Sicily, and that this agreement was particularly remarkable on the 10th, 11th, and 12th of May 1693.

Petrifactions.

The country about la Salsa affords petrifications of several kinds, *Cochleitæ*, *Turbinitæ*, *Dentales*, *Tubuliti varii*, *recti & intorti*; but at what depth they are found I have not been informed.

In the little river Salsa, near Saffuolo, are found the teeth of *Hippopotami* and *Tubulitæ verniculares*; and farther towards Saffuolo, *Buccinitæ*, *Caryophylla marina fossilia Scheuchzeri*, *Turbinitæ fasciculati*, *læves & striati*, *Turbinitæ cylindroides*, &c. On Monte delle Meraviglie, are found large *Chamæ ventricosæ*. The other most remarkable *petrifacta* in the territories of Modena are *Conchitæ valvis æqualibus lævibus & rotundis*; *Conchitæ oblongi & læves*; *Conchitæ striati, transversim rugosi*; *Conchitæ in longum & transversim minutissimè striati*; *Cochleitæ cælati*; *Cochleitæ trochiformes*; *Chamæ*; *Chamæ læves, rhomboideæ*; *Chamæ ventricosæ*; *Pectines auriti*; *Pectunculitæ tam in longum quam transversim striati*; *Tellinitæ subrotundi minutissimè striati*; *Pectunculi læves*; *Ostreitæ imbricati*; *Ostreitarum opercula*; *Ostreitæ rugosi*; *Murices auriti, oris recurvi*; *Turbinitæ muricati* of several kinds; *Turbinites auriti, oris dentati*; *Umbilici fossiles, alias opercula cochlearum cælatarum*, &c.

Floating island.

Lastly, I must here observe, that Pliny (*lib. ii. c. 95.*) mentions a floating island in the Modenese; but at present no such phænomenon is to be seen in these parts.

Reggio.

Between Modena and Rubiera, you cross the little river Secchia over a very long bridge: Rubiera is one post-stage from Modena, and about half-way to Reggio. This last mentioned city is better built, and has more regular streets than Modena; it also appears but little inferior to it in extent.

The street, in which the famous fair is yearly kept, is particularly remarkable both for its length and breadth;

and

and the only defect is, that it is not laid out in a direct line. In the cathedral of Reggio is to be seen, over the high altar, the assumption of the virgin Mary, painted by Vincenzo Gotti, and four marble statues by Clemente da Reggio; and by the same hand are also those of Adam and Eve, which stand before the front of the church. Among the sepulchral monuments in this church are several belonging to the family of Maleguzi; particularly that of Horatio Maleguzi, count of Monte Obizi, who was ambassador to Philip II. king of Spain, and also wrote the life of pope Pius V. He died in the year 1583. The monument of Ugo Rangoni, legate of Paul V. to several princes, is extremely beautiful. On the right side of the Tribuna are six fine marble statues, and in an adjoining chapel the images of St. Fabian and St. Sebastian.

The Chiesa della Madonna is a very lightsome building; and the cieling is elegantly painted.

Church of  
the Madon-  
na.  
St. Prospero.

Before St. Prospero's church stand six lions which formerly served for pedestals to some structure. The roof is painted by Camillo Procaccino, and, among other things, exhibits the last judgment. In the vestry is to be seen a descent from the cross, together with the three Mary's, by Luigi Caracci, which consequently deserve notice.

The road betwixt Modena and Parma is a part of the ancient Via Æmilia, and is very pleasant to travel. It lies all along through gardens, and is planted on both sides with rows of white mulberry-trees, interwoven with vines which form a kind of natural festoons. The whole plain consists of plantations and inclosures, every-where separated by rows of fruit-trees and vines, so that few countries can form a richer scene, or yield a more beautiful landscape to the eye.

Via Æmilia.  
Delightful-  
ness of the  
road and  
prospect.

On the road about five miles from Reggio, a very long bridge is built over the river Lenza, which is the boundary betwixt the dutchies of Modena and Parma.

River Len-  
za, bounda-  
ry betwixt  
Modena  
and Parma.

On the Modenese side, and on the left-hand, lies the castle of Canossa, which belongs at present to a family of the same name, and is famous in the history of the middle-ages, being the residence given by the powerful countess Mathilda to pope Hildebrand or Gregory VII. Here the emperor Henry IV. was obliged, in very severe cold weather, to stand for three days in the court-yard clad in sack-cloth, and bare-footed, without either meat or drink, and with tears to beg for pardon, before the pope could be prevailed on to receive him.

Canossa  
castle.

Ignominious  
penance of  
the emperor  
Henry IV.

him again into the bosom of the church \*. Concerning the suspicion of a criminal commerce between this pope and Mathilda, see *Lambertus Schaffnaburgensis ad ann. 1077, p. 809*; and the author of *Apologia pro Henrico IV. p. 219. †*

Several protestants make use of the testimony of these historians in order to complete the scandalous history of the court of Rome; and when it is objected that pope Hildebrand was old and emaciated, and that Mathilda was not very young, they answer, That old men are often concerned in such intrigues. But if, from the histories of those times, we enquire into the character of pope Gregory VII, they will inform us that ambition and avarice had the predominance over that pontiff; so that lust could make but little opposition against those reigning passions. A person of such a cast of mind is seldom known to indulge himself in sensual pleasures; and if he happens to be surprized by a strong temptation, so as to make a false step, he is ashamed of it, and his former ambition and avarice soon resume the ascendant over him, and put him upon projects which the world look upon as grand and enterprising.



## L E T T E R L X V I I .

### OBSERVATIONS ON PARMA and PLACENTIA.

S I R,

Parma.

**P**ARMA is a large and populous city, and has broad regular streets and a great number of handsome houses; which the Italians here, according to the custom of other

\* *Vide Baron. Annal. Tom. xi. ad ann. 1077, n xviii. p. 524. Donn'zo; in vita Matbildis, lib. xi. c. 1 & 7. Arnulphus Mediolanensis, lib. iv. Gestorum Mediolanens. c. viii. p. 746.* The sovereign princes of Europe are not sensible how much they are indebted to Luther's reformation, were it only in respect of the temporal prosperity and outward security of their several dominions. See also on this head *Balth. Bebel, de beneficiis magistratui politico à Lutero exhibitis, Georg. Hern. Götze, de beneficiis æconomicis Lutheri ministerio exhibitis, & Joh. Hermann. Fürstenau, de meritis Lutheri in æconomiam publicam & privatam, Rintel. 1749.*

† To the historians who charge pope Gregory with carrying on amorous intrigues, may be added *Leo Ostiens. in chron. Cassin. lib. iii. c. 49. Sigbert. Gemblac. and Alberic. ad an. 1085,* who relate that Gregory on his death-bed heartily repented of this cruel treatment of the unhappy emperor Henry IV. but to these may be opposed the silence of other credible historians on this head.



parts of Italy, dignify with the name of *palazzi*, or palaces. The little river Parma divides the city into two parts, which have a communication with each other by three stone bridges. Its circuit is about four Italian miles; and the citadel very much resembles that of Antwerp. The number of inhabitants is supposed to be from forty-five to fifty thousand; but this computation certainly exceeds the truth.

Among the ancient writers who speak of this city, are the following: Strabo, *lib. v.* Livy, *lib. xxxix. c. 55.* Pliny, *lib. iii. c. 15.* Cicero *ad Famil. lib. x. ep. 33. n. 8.* Ptolemy, Columella, and others. In an ancient inscription it is stiled *Colonia Julia Augusta Parma.*

The ducal palace is not yet completed: however, in the duke's apartment, a great number of fine paintings are to be seen; among these, the pieces which Annibal Carracci has copied in oil colours from the paintings in *fresco* in the cupola of St. John's church, by Corregio, are eminently distinguished from the rest. A night-piece of Peter denying Christ, and another piece, representing Abraham entertaining three angels, deserve a particular attention. Here are two very large pieces by the cavalier Malogio, representing the glories of heaven, and fall of Lucifer into hell, who, to gain the favour of the ecclesiastics, has taken care to fill the former with bishops and friars.

Adjoining to the dutchess's apartment is a looking-glass closet; but it has no very large glasses. Most of the principal rooms are hung with red velvet laced with gold, with the richness of which the brick flooring little agrees.

The vast theatre at Parma, so famous throughout all Europe, was built by Rainutius I. in the year 1618. The *parterre*, or pit, is sixty-five, and the stage sixty-two common paces, in length. In Parma, the length of the whole building is generally computed at a hundred and ninety ells, and the height about forty-nine or fifty. On each side of the stage stands an equestrian statue of one of the former dukes, and several other statues on each side of the pit. The latter consists of twelve rows, rising gradually one above another, as in the ancient Roman amphitheatres; and over it is a double gallery. Some, indeed, will have it that it will conveniently hold eight or nine thousand spectators; but this is an assertion which the eye manifestly contradicts at first sight. On occasion of the marriage of prince Edward, brother to the present duke, with Dorothea Sophia, daughter of Philip William elector Palatine, in the year

Naval engagement exhibited in it.

Extraordinary construction of the theatre.

Observation about the opera-house at Paris.

Theatre for common use.

Library.

1670, it was most splendidly illuminated; and, during the opera, the *parterre*, or pit, was laid three or four feet under water, in order to represent a naval engagement betwixt two gondola's. For this purpose two large rooms on each side of the theatre were filled with water, the entrances to the pit were stopt, and as the flooring and seats of the amphitheatre \* are of stone (the latter being only covered with wood) there was no great difficulty in exhibiting such a *naumachia*. But the gondola's must certainly have been very much confined in their motions, as the pit could not be enlarged; for in extent it is far short of that of the Aliberti theatre at Rome. The most remarkable thing, in the construction of this edifice, is, that a word spoken ever so low on the stage is distinctly heard in every part of the pit, (which saves the actors no small trouble) and the greatest elevation of the voice causes no echo. It is said, that, when Lewis XIV. designed to build an opera-house in the palace of the Thuilleries at Paris, he sent the celebrated architect Vigarani to Parma, in order to examine into the cause of this extraordinary effect; but to no purpose. The Paris opera-house is indeed supposed to be large enough to contain seven or eight thousand people; but I question whether this be not an exaggeration little short of that mentioned above; at least I am certain that the opera-house at Hanover exceeds it both in largeness and elegance.

The illumination of the large theatre at Parma being very expensive, a smaller theatre has been erected for common use in a saloon adjoining to it; and this has a pit large enough to contain two thousand spectators. On the sides of it are three rows of seats, and eight more rising one above another, in the manner of an amphitheatre in front, and over these are three galleries.

The duke's library makes a very grand appearance; the books are all in French binding, and elegant pillars are placed at certain distances along the shelves. The number of books does not exceed seventeen or eighteen thousand volumes; and all the care taken to preserve them from worms and moths is, only by shaking and beating them a little at certain times.

The manuscripts are likewise bound in the same pompous manner. The printed books are for the most part in folio, and chiefly relate to history. At the end of the library is this inscription:

\* The amphitheatre, as it is called, in the foreign theatres answers to the front boxes in our play-houses, and consists of several rows of seats raised above the pit with a gradual ascent.

*Theatrum Orbis miraculum*

*Ne suspicito,*

*Majus hic sibi vindicat*

*Sapientia,*

*Maximum Farnesia*

*Serenissimi Francisci*

*Ducis VII.*

*Magnificentia.*

Inscription.

‘ Cease to admire the theatre of Parma, which is the wonder of the world; for wisdom here exhibits a greater: but the greatest wonder of all is the magnificence of his most serene highness duke Francesco VII. of the illustrious house of Farnese.’

The cabinet of medals consists of eighteen thousand pieces, all of different dies, though there are no less than five hundred of the emperor Adrian. Over every medal is a little ticket, with black letters on a gold ground, shewing on what occasion it was struck, &c. These medals are inserted in copper-plates glazed, so that by turning them you have a view of the reverses of the medals, without taking them out of the sockets. This collection comes no lower down than the reign of Heraclius; but the series is continued in gold, silver, and copper pieces, each assortment of which is kept in a separate case. Cabinet of medals.

The rarest piece in this collection is a medallion of Pissacennius Niger, which was struck at Antioch, with *Dea salutis* or the goddess of health, on the reverse. The three copper medals of Otho are of the *medius modulus*, or middling size; one of which is a Latin medal, and the other two Greek. But the genuineness of these pieces is much disputed by several learned antiquarians. Petrusi, a Jesuit, in the year 1694, began the publication of a catalogue of this museum, the eighth part of which, consisting of a thin volume in folio, was published at Parma in the year 1717. After his death the continuation of the work was undertaken by Pioveno, another Jesuit of Placentia, and son to a Venetian nobleman; but he is so sparing of his labour, that he has published nothing yet. Rarest piece.

The medal-tables are placed on both sides of a long gallery, where the eye is farther entertained with the sight of several admirable pictures. The most esteemed amongst the Catalogues.

latter are the following pieces, *viz.* a naked Venus asleep, by Annibal Caracci; under which is a looking-glass in a frame of white Carrara marble, beautifully carved with five angels and a variety of flowers in *relievo*, by Giuliano Mozani; the last judgment, by Michael Angelo; a *Pietà* by Annibal Caracci; the espousals of St. Catharine, by Corregio; and the celebrated Zingana, or gipsy, by the same master. This figure was accidentally so called from the brown complexion it had when first painted; but it is a picture of the virgin Mary in a wild, desert, country on her flight to Egypt. Here are also Lucretia, by Parmeggiano, and a remarkable copy of a protrait of pope Leo X. executed in such a masterly manner by Andrea del Sarto, that it is preferred by the Parmesans to the original, which is in the possession of the great duke of Tuscany. This copy is said not only to have deceived Vasari, but even Giulio Romano himself, who, though he worked on the drapery of the original by Raphael, when, some time after, he saw this copy at Parma, took it for Raphael's piece, and imagined he could distinguish in it some strokes of his own pencil, as Felibien tells us, in his Lives of celebrated painters. Pope Clement VII, who was of the house of Medicis, promised the original picture to one of the dukes of Mantua; who paid his holiness a visit, and asked him for it. But the cunning Florentine, being very unwilling, upon second thoughts, to part with such an exquisite piece, contrived to put the duke off with a copy of it (which is that we are speaking of) and kept the original still at Florence. This instance renders something dubious that infallible certainty, which many connoisseurs pretend to, of immediately telling us, upon seeing any celebrated picture, the name of the artist that painted it.

Remarkable copy of a picture.

Museum.

Near the picture gallery is a smaller apartment, which, as it contains many costly and valuable curiosities, may be called a museum, or treasury. Here are several cabinets, tables, and clocks of plain and raised Florentine work, and one embellished with admirable sculpture, and set with gems; two tables of rock-crystal, adorned with figures, one of which has a silver border gilt, and the other is embellished with flowers of enamel and gold; several marble and agate vases; a fine hanger set with very valuable jewels, among which is a chrysolite of the bigness of a large bean; several caskets ornamented with enamel and gems; paintings on *lapis lazuli*, and curious works in ivory. Among the last are several crucifixes, where the whole body of our Saviour, the arms

arms excepted, is made of a single piece. Here is an assortment of mother-of-pearl, curiously wrought; another of amber, and a closet full of pieces of rock crystal, most of which were brought from the country of the Grisons. Some of these pieces are near the bigness of a man's head; and in this closet is an intire set of altar furniture of crystal, with a <sup>Extraordinary large pieces of crystal.</sup> cabinet of crystal, several crystal pillars, and a remarkable piece of the same, resembling a mountain dividing itself into two forked tops, which weighs near a thousand pounds. It has not indeed the finest lustre; but, as to its largeness, I question whether its equal can be produced in any part of the world. The largest piece of crystal known in Pliny's time, weighed no more than fifty pounds, and was presented by Livia to the capitol as a very extraordinary curiosity\*.

Adjoining to this museum is an apartment filled with shells, <sup>Antiquities,</sup> ancient inscriptions, busts, and lamps; Egyptian, Greek, and Roman idols. Not long since the paintings in *fresco* discovered at Rome in the Farnesian gardens, and supposed to have belonged to Nero's apartments, were also brought hither. <sup>Paintings in fresco belonging to Nero's apartments.</sup> The figures of men represented in these paintings are not designed in the best manner; the faces are scarce distinguishable, and the colours at present quite faded. In my opinion it would be doing injustice to the ancients to form an idea of their skill in painting from such pieces; for though, probably, antiquity produced no paintings which can rival the works of Raphael and some other modern artists; yet their painters could not but draw great advantages from the flourishing state of sculpture, in which the ancients deserve the highest applause.

In a cabinet in this room is kept a missal curiously illuminated and painted, at the end of which is an altar painted in miniature, and inscribed with these words:

*Julius Clovius Monumenta hæc Alexandro Farnesio Domino suo faciebat M.D.XL.VI.*

‘Julius Clovius painted these memorials for Alessandro Farnese, his patron, in the year 1546.’

Concerning the works of this Clovius mention has already been made in my account of the Vatican library. These

\* *Plin. Hist. Nat. lib. xxxvii, cap. 2.*

paintings have been also retouched by P. Ramelli, who died very lately.

Righino the painter.

As to the theatrical and perspective paintings, Parma may now boast of a masterly hand in Righino, a native of that city.

Stables:

The duke's stables consist of several separate buildings; and near them are also kept the state coaches, &c. both of ancient and modern times, many of which are very superb.

Disposition of the academy de' Nobili.

Duke Rainutius I, besides the university erected in 1599, also founded an academy in 1601 for persons of noble families, in which young students from their childhood are instructed not only in grammar, the classics, rhetoric, philosophy, mathematics, geography, history, divinity, the civil, feudal, and canon law; but likewise in the German, French, and Spanish languages; in music, painting, fortification, dancing, fencing, vaulting, and riding. This academy is under the direction of the Jesuits; and the annual allowance to every student for board, lodging, washing, fire and candle, attendance, and instruction is about a hundred *flippi*\*, one of which is equal to nine *paoli* and a half. The riding-school is furnished with horses from the duke's stables, to the number of twenty or thirty; and only a *ducaton*, or *scudo* †, is given every month to the head groom. For other arts, as painting, fortification, &c. they pay about four *paoli* ‡ a month; and the gratuities to servants, contributions to the chapel, feasts, comedies, and the carnival diversions may amount to about four *ducatoons* || a year.

The morning lectures generally take up two hours and a half, and those of the afternoon about three. The students are divided into *camerats*, or classes, of ten or thirteen; and every *camerata* has a servant and monitor, which must be an ecclesiastic. There are at present a hundred and thirty young noblemen, either counts or barons, in this college; but the foundation admits of two hundred and fifty students. Youth of all nations are received here indiscriminately; but with regard to birth they must be noble, and such as are capable of being admitted among the knights of Malta. When they walk about the city, the students are dressed in black; but in hunting, and during the festivities in autumn, they are allowed to wear cloaths of any colour. That student

\* A *flipp* is about four shillings and ninepence sterling. † A crown. ‡ Two shillings. || About a guinea,

who

who signalizes himself most by his exercises, &c. is stiled *principe*, and has a particular respect paid him by the rest. He likewise wears a medal hanging at a purple ribbon with a silver border, on his breast.

There are two elegant theatres in the college, in one of which the students act plays during the carnival; at other times they allow the players to perform in them. The autumn vacation they spend at one of the duke's country-seats in fishing, hunting, and other innocent pastimes; but under the care of proper directors: nor are their studies quite laid aside during this season. The duke and the principal nobility of the city lend their coaches and horses to carry the students into the country; and, at the expiration of the time allowed them, they are brought back in the same manner.

The cupola of the cathedral is admirably painted by Corregio, and represents the assumption of the virgin Mary. In this piece the noble invention of the painter, the delicacy of the strokes of his pencil, and the beauty of the colouring cannot be sufficiently extolled. Copper-plates of this cupola are sold at Rome by Rossi for two *scudi* and a half. This work is intitled *La Cupola di Parma, cioè la virgine assunta in gloria con cori d' Angeli e Santi fra le nubi e splendori celesti, gli Apostoli, i Santi Dottori cogli altri Angeli e Putti, con candelieri e odori, disegnata e intagliata in acqua forte da Giov. Battista Vanni*, and is comprised in fifteen sheets of imperial paper.

Cathedral  
cupola  
painted by  
Corregio.

In the large subterraneous vault under this church is seen the stately monument of S. Bernardo degli Uberti, a native of Florence, and bishop of Parma. In the area before the church, as before many other churches in this part of Italy, stand the figures of several lions, which support the pillars of the portico. The baptistery, or particular chapel for administering baptism, stands close by the cathedral. It is an octangular, lofty, spacious structure, and resembles the baptistery at Pisa. The font is of one intire piece of white marble, and the balustrade round it is of yellow marble. In this chapel are to be seen several ancient pieces of painting, which are very much valued.

Monument  
of Bern.  
degli Uberti.

Chapel for  
baptism.

Not far from the cathedral stands the Chiesa di S. Giovanni which has an elegant front, a tribuna decorated with sculpture and gilding, and two fine organs erected opposite to each other. The cupola of this church, as well as that of the cathedral, was painted by Corregio, and represents the virgin

Church of  
St. Giovan-  
ni.

virgin Mary crowned by God the Father and the Son. But when the Benedictine monks, to whom this church belongs, thought proper to widen the choir, the cupola was broken down: however, before that happened, copies were taken of the paintings with which it was adorned by Annibal and Augustino Caracci; and from those copies the present cupola was painted by Cesare Aretusi. The copies painted by the two Caracci's are kept in the duke's palace. Corregio worked on the original paintings in the old cupola from the year 1520 to 1524\*.

Proper name  
of Parmeg-  
giano the  
painter.

The ascension or assumption of the virgin Mary over the high altar is the work of Parmeggiano, whose proper name was Francesco (or, as others will have it, Giacomo) Mazzuoli; and by that name he is distinguished from his uncle Girolamo Mazzuoli, who was also an eminent painter.

His misfor-  
tune.

According to Vassari's account, Francesco Mazzuoli, or Parmeggiano, was unhappily seduced by alchymistical chimeras, so that he neglected his proper art, and at last he lost his reputation, his ease, and his life.

The above-mentioned high altar is insulated or detached from the wall, and set with *lapis lazuli*, agate, and curious sorts of fine marble. The stalls in the choir are of wood beautifully inlaid. In the Capella della Madonna are to be seen two original paintings by Corregio, and two copies of his famous night-piece and Madonna, which are in the ducal palace at Modena.

Church del  
Sepolcro.

In the church del Sepolcro is likewise to be seen, in a chapel near the entrance on the right hand, the virgin Mary with her divine infant, and Joseph. Opposite to this is a picture of Joseph exhorting Mary to escape to Egypt; both by Corregio.

S. Antonio  
l'Abbate.

In the church of S. Antonio l'Abbate is a fine piece by the same master, representing St. Jerome and the virgin Mary, with the infant Jesus, and St. Mary Magdalene worshipping him.

Madonna  
della Stecca-  
ta.

The church of Madonna della Steccata is elegantly built, and is adorned with four small cupola's, painted in *fresco* by Parmeggiano.

Capuchin  
church.

The monuments of several princes of the house of Farnese are to be seen in the Capuchin church. Under the arch or vault where the sarcophagus of the celebrated hero Alessandro Farnese lies, is the following inscription:

\* See Richardson's treatise on painting and sculpture.



\* *Pro partis Victoriis in Belgio clarus,  
Pro Christianis virtutibus in cælo clarior,  
Et Serenissima ejus Uxor Maria Lusitana,  
Quomodo in vitâ suâ dilexerunt se,  
Ita et in morte non sunt separati.*

*Hæc ambos urna capit ;  
Et quos pietas fecerat similes,  
Sepulchrum facit æquales.*

*Obiit Ille anno MDXCII. Hæc autem M. D. LXXVII.*

Alex. Farnese's epitaph.

‘ In this urn lies a prince famous for his victories in the  
‘ Low-countries, but more illustrious in heaven for his  
‘ Christian virtues, together with his most serene consort  
‘ Mary, a princess of Portugal ; who, as in life they loved  
‘ each other, in death are not divided ; for those who re-  
‘ sembled each other in piety, are equally commemorated by  
‘ these monumental honours. He died in the year 1592 ;  
‘ and his consort 1577.

On the pavement of the church near the door, just over the grave, are these words :

*D. O. M.  
Alexander Farnesius,  
Belgis devictis,  
Francisque obsidione levatis,  
Ut  
Humili hoc loco  
Ejus cadaver reponeretur  
Mandavit.  
III. Non. Decemb. MDXCII.  
Et  
Ut secum Mariæ Lusitanæ  
Conjugis optimæ ossa  
Jungerentur, illius  
Testamentum secutus,  
Annuit.*

‘ To God the greatest and best of beings.’  
‘ Alessandro Farnese, after defeating the Flemings and

\* I suppose Alexander Farnesius must be inserted here to make the sense complete, though it is omitted in the German edition.

‘ relieving

‘relieving the French who were besieged, ordered his body to be laid in this humble place on the third of December 1592. And, in compliance with her last will, consented that the remains of his dear wife Mary of Portugal should be deposited in the same grave.’

Here are likewise some good paintings by Guercino, Annibal Caracci, and Augustino Carracci; the last of these artists lies buried in this church.

Duke's revenues.

Salt-works.

The yearly revenues of the duke of Parma are computed at five hundred and fifty thousand *scudi* or crowns sterling. It is said, the salt-works alone, all charges deducted, yield above fifty thousand *scudi*. They are carried on at Salso, about twenty-four Italian miles from Parma; where there are twelve wells or pits of salt-water, which are two hundred ells in depth. The water being drawn out of the wells is boiled in large caldrons till it evaporates, and begins to coagulate or break so as to produce salt. After this it is mixed with putrified bullocks blood; and that of other animals, and the whole is boiled together for about an hour, and carefully skimmed all the while. By this process a pure and white salt is obtained. The mixture of blood with the salt-water I had seen practised at Hall in Saxony, and some other parts of Germany; but did not think it was used for refining salt in any other country in Europe, as this method is intirely unknown at Luneburg and other salt-works. It is indeed pretended, that the volatile salts with which the blood of animals is replete, purify the salt-water drawn from wells, and help to precipitate the heterogeneous particles; however, this may be effected by many other ingredients, without making use of blood.

For which blood is used.

Mineral springs.

Petroleum.

At Lisignano, which lies twelve Italian miles from Parma, are two medicinal springs of mineral water.

Petroleum is found in several places in the Parmesan territories; sometimes without water, as at Miano and Vizzole; sometimes floating on the surface of the water in wells, as at Ozzono, St. Andrea, Fornovo, Ribiano, Lisignano, Torre, Sasso, and Calestano.

Crystals.

Parmesan cheese.

In some veins of loam and chalk near Bardi, sexangular crystals are frequently found, and also a few petrifications.

The excellency of the Parmesan cheese, so celebrated at all the elegant tables in Europe, proceeds from the excellent pastures in this country; particularly those about Placentia, where the meadows during the whole summer may be watered at pleasure, by means of small sluices which convey

vey

vey water from the Po. Besides, the waters of that river are impregnated with a slimy substance, which proves a very good manure to the grounds which they overflow. The cows here yield an uncommon quantity of milk, so that in a good season the milk of fifty cows will make a rich cheese of a hundred weight every day. But within a few miles of this fertile tract of land, which does not extend above ten Italian miles in length, the cows do not yield such plenty of milk as they do in the Parmesan; nor is it so rich. But as in Germany great quantities of Dutch cheeses are sold, which never were in Holland, so likewise many thousands of pounds of cheese made in Lodi, Trino, Bologna, &c. pass under the name of Parmesan; especially as the peasants about Lodi, in the Milanese, have the like advantage of watering their meadows, so as to mow them four or five times a year. There are three kinds of Parmesan cheese: 1. Formaggio di Forma, which is commonly two palms in diameter and about eight inches thick. 2. Formaggio di Robiole, and 3. Formaggio di Robiolini. Sometimes saffron is used for colouring these cheeses, and half an ounce suffices for a hundred of them. Parmesan cheese is in great perfection when it is three or four years old; and that which crumbles in cutting is reckoned the best.

At Vianino, near the Appenine mountains, a very palatable cheese is made of sheeps-milk.

The distance from Parma to Placentia is about thirty-three Italian miles, and about five miles from the former there is a ferry over the river Taro. A little way farther, on the left-hand, lies Castello Guelfo, which is still inhabited: not far from it stands Castello Gibellino. Both these castles derive their names from the two factions by which Germany and Italy were for a long time made a scene of slaughter and confusion\*.

Borgo S. Donnino which is the next post-stage, though it be a very mean place, is an episcopal see. The country about this town abounds in truffles. The road here is very good and exceeding pleasant all the way, like that from Fa-

Castello  
Guelfo and  
Castello Gi-  
bellino.

Borgo S.  
Donnino.

\* Concerning the origin of the names of Guelphs and Gibellines, the Italians have published several ridiculous fictions, *vide Sigon. de regn. Ital. c. 13. Philipp. Bergam. ad an. 1234. Tritem. chron. Hirsang. ad an. 1140.* The true epocha of these appellations is to be dated from the year 1140, when, at the battle near Wicsberg, the opposite parties of duke Guelph and Conrad distinguished themselves by the military words *Hye Welf* and *Hye Gibelingen*. See *Andr. Presbyter. chron. Bavar. p. 25. Adlzweiter annal. Boi. P. I. lib. 21. and Eccard. de usu & pres. etymol. § 5.*

*Rainutio Farnesio*  
*Placentiæ, Parmæ, &c. Duci IIII.*  
*S. R. E. Gonfalonerio perpetuo*  
*Custodi justitiæ,*  
*Cultori æquitatis,*  
*Ob*  
*Opifices allectos,*  
*Populum auctum,*  
*Patriam illustratam,*  
*Placentia Civitas*  
*Principi Optimo*  
*Equestrem Statuam*  
*D. D.*

‘ To Rainuccel Farnese, fourth duke of Placentia, Parma,  
 ‘ &c. the best of princes, the patron of justice and equity,  
 ‘ the city of Placentia, in gratitude for his care in procuring  
 ‘ the most ingenious artificers, in promoting the glory of his  
 ‘ country, and increasing the number of his subjects, has  
 ‘ erected and dedicated this equestrian statue.’

These inscriptions, with several others, shew that the  
 Placentians give themselves the preference to the Parmesans.  
 The Scots, in the title of those kings, who, at the same time  
 were kings of England, were guilty, but in a greater degree,  
 of the same arrogance.

The castle of Placentia is but improperly so called, and  
 the city is not capable of making any defence. The river  
 Po runs at the distance of five or six hundred paces from Pla-  
 centia; and the whole district, on account of which the city  
 is very justly called Piacenza, *i. e.* pleasantness, exhibits a  
 delightful prospect from the top of one of the towers in the  
 city. The high-street, called Stradone, is five and twenty  
 common paces broad, and three thousand feet long in a di-  
 rect line; but the buildings are not answerable.

II Stradone.  
 St. Sixtus's  
 church.

In St. Sixtus's church, which belongs to the Benedictines,  
 is to be seen a fine picture in which Raphael has represented  
 the virgin Mary with St. Sixtus and St. Barba. The stalls  
 in the choir are of wood finely inlaid, and it is furnished with  
 two fine organs, erected opposite to each other. On one  
 side of the high altar this inscription is cut in marble, *Engil-*  
*berga Augusta Hludovici Germ. Reg. F. Hludovici Pii Aug. Nep-*  
*tis, Karoli M. Aug. Proneptis, Hludovici II. Aug. Conjux;* sig-  
 nifying,

nifying, ' That Engilberga Augusta, the daughter of Ludovic king of Germany, grand-daughter of Ludovic the pious and august, great-granddaughter of Charles the great and august, and wife to Ludovic II. the august, founded this church.' Near this altar is to be seen a large sepulchral monument of white and black marble, on which are two lions, two statues of women, and two of men, all of white marble, together with the Austrian and Farnese arms. There is no inscription on the monument itself; but, probably, it was erected in honour of Margaret of Austria, the wife of duke Ottavio Farnese, and mother to the celebrated hero Alessandro Farnese. Close by it on the left hand, as you go towards the altar, are the following words:

Monument  
of Margaret  
of Austria.

*Margaretæ Austriacæ  
Caroli V. Aug. F.  
Ottavii Farn. Plac. & Parm. Ducis II.  
Uxori  
Alexandri Max. Ducis III. Matri,  
Rainutii Ducis IV. Avicæ,  
Majoribus, Viro, & Sobole felicissimæ,  
Rarissimi exempli fœminæ,  
Rebusque in Belgio gestis  
Insigni,  
Quòd in Samnio decedens ossa sua  
In hanc ædem transferri jussit,  
Quòdque eidem pretiosam supellectilem  
Et cœnobio in pios usus pecuniam  
Legavit,  
Abbas & Monachi pos.  
MDCXVII.*

' To Margaret of Austria, daughter of Charles V. the august, wife of Ottavio Farnese, second duke of Placentia and Parma, mother of Alessandro the great, third duke, and grandmother of Rainucci, the fourth duke, who was remarkably happy in her ancestors, her husband, and her descendants; a woman whose exemplary piety was equalled by few, and famous for her noble actions in the Netherlands, &c. who left her rich furniture and a large sum of money to this convent for pious uses; the abbots and monks erected this monument in 1617.

This lady was a natural daughter of the emperor Charles V. and in her fourteenth year was married to the first duke of Florence,

Account of  
her.

enza and Bologna. It runs in a straight line with fine inclosures on both sides, which are divided by rows of fruit-trees interwoven with vines; particularly the part that leads from Reggio (which has been already described) to Placentia, where the country is so delightfully cultivated, that it has the appearance of a large garden or orchard. In such a charming fertile country, it may be supposed, that the clergy have not neglected to procure fat benefices and large endowments. Accordingly I have been assured, that, of the twenty-eight thousand inhabitants of the territories of Placentia, two thousand are ecclesiastics, monks, nuns, &c.

Great number of ecclesiastics in Placentia.  
Annual fair.

On the fifth day of April the great yearly fair commences, and lasts a fortnight. Placentia fair is accounted the largest in all Italy; but it is not to be compared with the fairs held in Germany. The stands and booths take up a very large area near the ducal palace, which is laid out in regular lanes or passages, which are covered with canvas, as a shelter both against rain and the heat of the sun. The best entertainment in Placentia, during the fair, was the opera, where three of the best singers in Italy performed the vocal part, namely, Carlo Broschi, detto Farinelli, Giovanni Carestini, and Francesca Cuzzoni Sandoni. A person is admitted into the pit for a *paolo* \*. One inconveniency that attended this diversion was, that the opera did not begin till ten o'clock at night, and was not over till near four in the

The present duke of Parma.

morning. The duke and dutchess of Parma, with a very numerous retinue, were present. The duke, as to his person, is very corpulent, though he has formerly used a great deal of exercise, as riding and hunting, &c. to bring down his fat. But, as at present his corpulency will not bear any violent motion, he passes most of his time in reading and conversation †. He is very affable to strangers, and during the opera several persons were admitted into his box. The dutchess is of the duke of Modena's family. They live very happily together, and their only concern is the want of a male heir ‡. The court generally resides at Parma, the air of that city being reckoned more salubrious than that of Placentia. The ducal palace at the former is also larger and more commodious than that of Placentia.

\* Sixpence.

† Since this author wrote, the dutchy of Parma is become subject to a prince of the house of Bourbon.

‡ Duke Antonio, who succeeded his brother Francesco in the year 1727, died on the 20th of January 1731.

On the area before the town-house are two bronze eque-  
 strian statues, and on each of the pedestals, which are of  
 stone, two bronze basso relievo's with an inscription in brass  
 under each of them. One statue, which is much superior  
 to the other, represents duke Alessandro Farnese, and the  
 basso relievo's on the pedestal exhibit the siege of Antwerp,  
 and the raising of that of Paris, with the following inscrip-  
 tion on two sides of it :

Equestrian  
 statue of  
 Alexander  
 Farnese.

*Alexandro Farneseo*  
*Placentiæ, Parmæ, &c. Duci III.*  
*S. R. E.*

*Gonfalonario perpetuo*  
*Belgis devictis Belgico,*  
*Gallis obsidione levatis Gallico,*  
*Placentia Civitas,*

*Ob amplissima accepta beneficia,*

*Ob Placentinum nomen*

*Sui nominis gloria*

*Ad ultimas usque gentes*

*Propagatum,*

*Inviecto Domino suo*

*Equestri hæc statuâ*

*Sempiternum voluit extare monumentum.*

‘ To Alessandro Farnese, third duke of Placentia, Parma,  
 &c. the conqueror of the Netherlands, to whom Paris the  
 capital of France owed its relief, the city of Placentia in  
 gratitude for the many great benefits received from him,  
 and for his propagating the honour of Placentia by his il-  
 lustrious name to the remotest part of the globe, have erec-  
 ted this equestrian statue, as to their invincible sovereign,  
 and as a perpetual monument of his glory.’

Under the other statue which is that of Rainucci I. are  
 the following words :

Rainutio  
 the First.

*Rainutio*

Florence, Alessandro de Medicis, who was a natural son of Lorenzo de Medicis duke of Urbino, or, according to others, of pope Clement VII. But he being soon after murdered, in the year 1538, she was again married to the duke of Parma; her second husband being hardly fourteen years of age, and she scarce entered into her seventeenth year. After the death of Charles V. she was appointed governess of the Netherlands, in the year 1559; which high station she discharged with so much prudence, for the space of eight years, that probably the Spanish affairs in that country would have taken a better turn, had her advice been followed by the ministry. She was not only remarkable for her firmness and resolution; but was also famous for her bodily strength, and is said to have had a beard like that of a man. She died, in the year 1586, at Ortona in the kingdom of Naples, as appears by the inscription quoted above, which says that Margaret died at Samnium, the ancient name of that city.

St. Augustine's church.

The church of St. Augustine is remarkable for its fine nave and spacious isles. Here are also several pieces in stucco-work, and, in the vestry, the crucifixion finely cut in wood.

S. Maria in Campagna.

S. Maria in Campagna is one of the best churches in the city, and is adorned with a great many pieces of painting by Giorgione, Paolo Veronese, Alessandro Tiarini, and Porde none.

S. Sabino.

S. Sabino's church is remarkable for its fine organ, and for a certain festival, at which season the church is for some days ornamented with a surprising quantity of rich furniture and plate: And on the middle of the great altar, which then looks like a magnificent side-board, is a kind of pyramid of large silver dishes, &c.

Salt-works.

Vitriol.

Iron.

There are in the dutchy of Placentia a great number of salt-works. A considerable quantity of vitriol is also gathered and refined there; and some iron forges have likewise been set on foot in this country near the Appenines, where they have also begun to work in copper.

Petrifactions.

Among the petrifications of this country the Dentales are remarkably beautiful, and well preserved.



## L E T T E R LXVIII.

## Journey to CREMONA and MANTUA.

S I R,

FROM Placentia to Cremona is a journey of eighteen Italian miles, along a fruitful well cultivated country; but the road is not so pleasant, nor kept in such good repair as the Via Æmilia leading to Placentia.

In the way to Cremona the Po is ferried over; there being no bridge over this river below Turin. It is here about the breadth of the Rhine at Manheim; but a little lower it grows much wider. According to Burnet's computation, in his theory of the earth, the Po hourly discharges into the gulph of Venice eighteen millions of cubic feet of water; which, however, I shall not dispute with him.

Cremona is an university, which was founded by the emperor Sigismund; but is now in a very declining condition. The fortifications of this city are at present of no importance; and it owes a great part of its reputation to the attempt made on this place by prince Eugene, in the year 1702. By means of a correspondence carried on betwixt the Imperialists and some of the townsmen, and particularly with an ecclesiastic of the name of Cosoli, who was curate of S. Maria Nuovo, a church that stood near the ramparts, he got possession of the Porta Santa and Palazzo Publico, or town-house, where marshal Villeroy resided; and on the first of February entered the city by a canal or aqueduct, through which formerly the French had also surpris'd this place. But unfortunately the troops which were to support this bold enterprize, having lost their way by the darkness of the night and a fog, came up too late; and gave the French (to whom the Irish brigades, by furiously attacking the Germans, performed signal service) time to recover from their panic, and put themselves in a posture of defence: so that the Imperialists were obliged to retreat; contenting themselves with the honour of carrying off Villeroy prisoner from a garrison of six thousand men. The French, in the first transport of their rage against Cosoli, pulled down the church of S. Maria Nuova to the ground; so that nothing of it is now to be seen. But near the place where the church stood, not far from the Porta Santa, is shewn the subterra-

neous passage through which the Germans entered the city; it is now secured with a strong iron gate.

There are in Cremona a great many towers and steeples; but the highest of them does not deserve the encomiums commonly bestowed on it; for Italy affords a great many towers which not only equal, but surpass it in height. There goes a story that the emperor Sigismund and pope John XXII. once ascended this tower, attended by Gabrino Fundolia, the sovereign of the city; and that the latter afterwards said, ‘ He repented of nothing so much as that he had not thrown down the civil and temporal heads of Christendom from the top of it, and by that means immortalized his name, in imitation of Erostratus, who set fire to the famous temple of Diana at Ephesus.’

A remarkable instance of false ambition.

Cathedral.

In the cathedral is a handsome monument erected to the memory of cardinal Francesco Sfondrato, adorned with fine basso-relievo's; and likewise some paintings by celebrated masters. Before the entrance of the church are two lions, each supporting a pillar. The like also is to be seen before the baptistery, which is a large, lofty, octangular building, with two galleries round the upper part of it.

Dominican church.

The Dominican church is adorned with some good paintings, and a superb altar made of *lapis lazuli*, agate, and beautiful marble. On the ceiling is seen a picture of the Madonna, who, in token of her peculiar protection, lays her mantle over three monks, and as many nuns, of the Dominican order. In the area before the church is a statue of St. Dominic holding a cross in his right-hand, and in his left a dog with a lighted torch in his mouth. Under it is the following inscription:

Image of St. Dominic.

*S. Dominico.*

*Ord. Præd. SS. Ros. i ac S. Inq. is Instit.*

*Fidei Reparatori ac Orbis,*

*Viro*

*Pietate eximio, Charitate optimo, Religione maximo,*

*Patri*

*Devotissimus filius posuit*

*M.DCCXXII.*

‘ To St. Dominic, founder of the order of the pre-  
cants of the most sacred rosary, and of the holy inquisi-  
c tion; the restorer both of the faith, and reformer of the  
c world; a man eminently distinguished for his extraordina-  
ry

ry piety, extensive charity, and zeal for religion, one of his most dutiful sons, as to the father of his order, erected this statue in the year 1722.'

St. Peter's church, which belongs to the canons regular, is a beautiful structure, adorned with elegant paintings. Here is kept the body of St. Mary of Egypt, who, after she had spent a dissolute life in her youth, became a perfect pattern of repentance and mortification. Her picture over the altar is not black; and they are very much mistaken who do not distinguish this saint from the virgin Mary, because in some places she is represented of a black complexion: the latter is particularly called *Madonna di Loretto*.

St. Peter's church.  
Body of S. Maria Ægyptiaca.

The Augustines have a good library in their convent, and their church also exhibits several good pieces of painting.

Augustine's church.

The distance from Cremona to Mantua is forty Italian miles; and about the midway between these two cities lies a pretty little town called *Bozzolo*. It is fortified with a castle, and is the chief place of a small principality of that name. Three miles from thence we passed near *S. Martino di Marcaria* over the *Oglio*, which is a considerable river. In winter, after great rains, the road between Cremona and Mantua is almost impassable, because of the softness and depth of the soil; as when we travelled there after a long drought it was but very indifferent. This inconveniency is fully compensated by the exuberant fertility of the whole country; and a person cannot sufficiently admire the verdure of the fields and meadows, which are divided by beautiful rows of trees, with abundance of vines twining round their trunks and branches. The great number of nightingales that frequent this tract of land, by their plaintive warblings at this season of the year, make the charming scene still more delightful. Indeed a person who makes any stay in Italy is so accustomed to fine prospects and enchanting landscapes, that in time they grow familiar to the eye, and are less regarded than when they first presented themselves to his view. I am certain, however, that a native of the mountainous parts of *Franconia*, *Tirol*, *Saltzburg*, the forest of *Hartz*, the hilly parts of *Saxony*, or those who have always lived in the woods of *Thuringen* and *Pomerania*, the sandy parts of *Silesia*, the margraviate of *Brandenburg* and *Mecklenberg*, or on the wild uncultivated heaths of *Luneburg* and *Westphalia*, must feel an uncommon emotion,

Bozzolo.

The Oglio.

Bad roads.

Delightful country.

Satiety of fine prospects.

tion, and be enraptured with a kind of vernal delight, when the enchanting scenes of Italy first strike their admiring eyes.

Mantua.

Mantua lies in a lake or morafs, caused by the overflowing of the river Mincio. On the side towards Cremona this morafs is not above two or three hundred paces wide; but on the opposite side of the city it is about an Italian mile in breadth. The river Mincio runs through Mantua, which is fortified with a good citadel, but otherwise is more indebted to nature than art for its strength. Claudian, in *Sexto Cons. Hon.* not improperly, calls the river Mincio,

The river  
Mincio.

———— *tardusque meatu*  
*Mincius* ————

‘ The slow-winding Mincius \*;’

Unhealthy  
air.

And the vapours arising in the summer from the stagnant putrid waters about this city render the air so unhealthful, that no-body would stay in Mantua during that season, who could go any where else. This city contains eighteen parish churches, and fourteen convents, which are undoubtedly too many for a place that, exclusive of the imperial garrison (consisting at present of three or four thousand men) has not above ten thousand inhabitants. The number of Jews at Mantua is supposed to be four or five thousand; who have their Ghetto or particular quarter, the gate of which is shut every evening. They have also four or five synagogues here; and the principal synagogue is well built, and has a sky-light, or large aperture in the roof.

Number of  
churches  
and con-  
vents.  
Christian  
inhabitants.  
Jews.

Decay of  
trade.

No court is kept here at present; and since the last war the place is very much fallen to decay; for a considerable trade was formerly carried on here, and the silk manufacture particularly brought large sums into the country. Of the flourishing condition and origin of Mantua in ancient times, Virgil speaks thus in his tenth *Æneid*:

\* Virgil describes the Mincio in the same manner:

———— *Tardis ingens ubi flexibus errat*  
*Mincius, & tenerâ prætexit arundine ripas,*

‘ Where the slow Mincio thro’ the valley stray’d:  
‘ Where cooling streams invite the flocks to drink,  
‘ And reeds defend the winding waters brink.’

DRYDEN.

*Ille etiam patriis agmen ciet Ocnus ab oris  
 Fatidicæ Mantûs, & Thusci filius amnis ;  
 Qui muros, matrisque dedit tibi, Mantua, nomen :  
 Mantua dives avis, sed non genus omnibus unum.  
 Gens illi triplex, populi sub gente quaterni ;  
 Ipsa caput populis, Thusco de sanguine vires.*

*Æn. x. v. 198.*

- ‘ Ocnus was next, who led his native train
- ‘ Of hardy warriors thro’ the wat’ry plain ;
- ‘ The son of Manto, by the Tuscan stream,
- ‘ From whence the Mantuan town derives the name :
- ‘ An ancient city, but of mixt descent,
- ‘ Three sev’ral tribes compose the government.
- ‘ Four towns are under each ; but all obey
- ‘ The Mantuan laws, and own the Tuscan sway.

DRYDEN.

The treasury and curious museum, founded here by the duke, made this city very famous in the last century ; but, as the imperial general Colalto took the city by storm, and plundered it on the 18th of July, 1630, all the curiosities, which were worth some millions, fell into the hands of the soldiers, by whom they were partly destroyed, and partly dissipated, or sold to persons who knew little of the value of such things. At that time a common soldier was so lucky as to get a booty of eighty thousand ducats ; but he was so bad an œconomist as to game it all away in one night, for which Colalto hanged him the next day. The few curiosities collected here since that time have fallen a prey to the public tumults that happened in the present century ; the best part of them having fallen to the share of the French by way of plunder. However, some apartments in the castle are worth seeing, the cieling being painted by Giulio Romano, and in which are some tortoise-shell cabinets, several tables of Florentine work, inlaid with very beautiful pieces of *lapis lazuli* and agate ; some marble statues and busts ; a Moor’s head on a pedestal of white marble, with a turban curiously inlaid, so as exactly to imitate a kind of Indian stuff ; two large pieces of painting by Palma ; two others by Costa ; four large pictures, representing battles between the Turks and Christians ; a female saint in a chapel, painted by Annibal Caracci. Here are also two galleries

Famous  
museum.

Punishment  
of prodigality.

Its present  
condition.

ries of portraits; three saloons, which are something dark, but well painted in *fresco*; however, but little care is taken to preserve them. The large gallery that was formerly full of all sorts of curiosities, contains nothing curious at present but four large globes, with two of a smaller size; the skin of a sea-ox stuffed, and an old picture of one of the Roman emperors, painted on wood, by Titian. The twelve Cæsars must have been of an inestimable value; but eleven of them are gone, and this is the only one left: the board on which it is painted is also split. Besides this flaw, the piece has been designedly damaged by some spiteful or ignorant person. In a closet are likewise kept the skeletons of several animals. The ducal palace is large and spacious; but old, and built without any symmetry or regularity. The grotto's in the garden are intirely gone to ruin. The best thing here is the academy, which indeed, for the grotto-work, pillars, sculpture, galleries, and height, has not its equal of the kind. The riding-course belonging to it is extremely well contrived.

Fine academy.

Palace church.

Paintings.

The palace church contains a rich treasury of reliques, gold and silver crucifixes, statues, and other altar-furniture. In it are also two large pictures, one of the baptism of Constantine the Great, and the other of the martyrdom of St. Andrew, both by Costa, otherwise called il Vecchio; and it is said that a thousand *Louis-d'ors* \* have been offered for each of these pieces.

Cathedral.

Mantua is an episcopal see immediately dependent on the pope. Giulio Romano was the architect of the cathedral, who also painted the Tribuna, and a part of the cieling. Here are also several pieces of painting by other celebrated masters, as the calling of Peter and Andrew to the apostleship; the martyrdom of a female saint, whose breasts are torn off with pincers; but the finest of all is a night-piece of S. Antonio del Fuoco by Paolo Veronese. This picture is in the upper vestry, and cannot be viewed without admiration. Among the figures in this piece, a fat comely woman is represented, such as Paolo Veronese seems to have been particularly fond of; as in his other pictures, and especially those of the marriage of Cana, all his figures are very plump, and of a florid complexion, and not one pale or meagre object is to be seen among them. Paul Rubens and Van Dyke, who generally looked upon Paolo Veronese as

Masterly piece by P. Veronese.

\* About 1000*l.* sterling.

their pattern, have also imitated him in this particular. The cathedral is very spacious, and divided by rows of pillars into five isles.

In the church of St. Agnes is to be seen a most beautiful *Ecce homo*, by Dolci. The tower of this church is observed to lean a little from the perpendicular.

St. Agnes's church.  
Its leaning tower.  
St. Andrew's church.

St. Andrew's church is accounted the principal in all Mantua for a large collection of reliques\*.

In a chapel on the left-hand in going into this church is a statue of the famous painter Andrea Mantegna, in which small diamonds once supplied the place of the pupils of the eyes; but they have been stolen away long since. The inscription under it is as follows:

*Esse parem noris, si non præponis, Apelli,  
Ænea MANTINIÆ qui simulacra vides.*

Epitaph on  
Andrea  
Mantegna.

‘Reader, if thou hast seen the copper-plates engraved by Mantegna, thou wilt own that he was equal, if not superior, to Apelles.’

On the pavement the following words are cut in stone:

*Ossa Andreae Mantiniæ famosissimi pictoris cum duobus filiis in sepulchro per Andream Mantiniam nepotem ex filio constructo reposita. MDLX.*

‘The bones of Andrea Mantegna, a most celebrated painter, with those of his two sons, were deposited in this tomb, built by Andrea Mantegna his grandson. 1560.’

Over the altar is a piece of painting by Mantegna, representing the birth of John the Baptist. Andrea Mantegna, who was born in the year 1451, and died in 1517, is by some writers said to have been the inventor of engraving on copper-plates; or rather, of the method of representing paintings by prints: but this admits of some doubt. For when Valturi's treatise of the art of war, which was printed at Verona in the year 1472, and embellished with a great number of plates, representing arms, military machines, fortifications, &c. Andrea Mantegna was but a youth. From

Whether  
Mantegna  
invented  
copper-  
plates.

\* Some observations on a relique kept here are omitted in the translation, as scholastic and trifling.

this and several other circumstances, it may be concluded, that Matteo Pasti was the engraver and printer of the figures in that work. It does not indeed appear that Mantegna had any share in the impression of Æsop's fables, which was published in verse in the year 1479: not to mention the book published by Coster at Haerlem in 1440; though it seems that the art which he invented rather consisted in taking an impression from a piece of wood, containing all the letters of one page (which is the invention we are speaking of) than any thing like our present printing, by which single letters or types are put together, and afterwards separated again. It must, however, be owned, that, if Mantegna was not the inventor, he at least made great improvements in this art.

Perforated  
bell.

Near one of the side-doors of this church is a very large bell of brass, but not of a proportionate thickness, in which there are eight oblong holes, each of them being one foot broad, and three feet in length. The design of this whimsical piece is not known; for the fabulous story that formerly its sound was so long, as to throw pregnant women into labour, and contribute to their delivery, is too absurd to gain much credit.

Broad and  
lofty roof.

St. Andrew's church is old, and contains no ornaments besides what I have taken notice of. The nave is of an extraordinary height, and is twenty-seven paces in breadth. The main door is ornamented with some fine marble basso-relievo's, representing flowers, &c.

St. Giles's  
church.

In St. Giles's church lies Bernardo Tasso, father of Torquato Tasso, the celebrated Italian poet: of the monument of the latter I have spoken elsewhere.

Tomb of  
Battista of  
Mantua.

Battista of Mantua, a celebrated divine, philosopher, and poet of the fifteenth century, who was general of the Carmelite order, lies in the Capella della Madonna, on the left-hand as you enter the church. I was surprised to find, that a person who had done so much credit both to the city, and to the order of which he was the head, was not honoured with a monument.

On the opposite side of the church, facing this chapel, is a marble basso-relievo, representing a kind of trophy consisting of a lute, a violin, a lyre, a trumpet, and other musical instruments; and in the center of it is the following epitaph on a female singer:

*Inspice,*



*Inspice, Lege, Desse !  
Catharina Martinella Romana,  
Quæ vocis modulatione & flexu  
Sirenium cantus facile*

*Orbiumque cœlestium melos præcellerat,  
Insigni ea virtute, morum suavitate,  
Formâ, Lepore, ac Venustate  
Ser. Vinc. Duci Mant.*

*Apprimè cara,  
Acerbâ eheu- morte sublata  
Hoc tumulo*

*Beneficentissimi Principis jussu,  
Repentino adhuc casu mœrentis,  
Æternum quiescit.*

*Nomen mundo, Deo vivat anima ;  
Obiit adolescentiæ suæ anno XVIII.*

*Die VIII. Mart.*

*MDCVIII.*

Epitaph on  
a female  
singer.

‘ Behold this monument, read, and weep !

‘ Catharina Martinella, a native of Rome, who, by the  
‘ sweetness and exquisite modulations of her voice, greatly  
‘ surpassed the syrens, or even the harmony of the spheres,  
‘ and by her extraordinary virtues, and sweetness of man-  
‘ ners, her graceful mien, beauty, and wit endeared herself  
‘ to his serene highness Vincenzo duke of Mantua, being  
‘ snatched away in her early bloom, here enjoys an eternal  
‘ rest. This tomb was erected by the above-mentioned be-  
‘ neficent prince, whilst his grief was fresh for the loss of  
‘ this amiable young lady. She died on the eighth day of  
‘ March, 1608, in the eighteenth year of her age: may her  
‘ fame live in this world, and her soul with God !’

No mention is made in this epitaph of the lady’s chastity ;  
for, as to the panegyric that she was *insigni virtuti*, many who  
know in what an extensive sense the words *virtù* and *virtuoso*  
are taken, will be apt to imagine that this incomparable lady  
was a favourite mistress of the duke, and that it was not the  
loss of a fine voice only which so extremely affected his  
highness.

In this church is also a marble monument of a person Andreasio’s  
monument.  
called Andreasio, which very well deserves a traveller’s no-  
tice.

Giulio

St. Barnabas's church.

Giulio Romano lies in St. Barnabas's church, which belongs to the Servi S. Mariæ, or Servite monks; but, on account of the many alterations and repairs of that church, the spot where that celebrated artist lies is not known. Here is an admirable piece representing the marriage of Cana, by Carlo Cignani Bolognese. Near the church, and facing the Gonzague palace stands the house where Giulio Romano lived, which is distinguished by a fine statue of Mercury over the entrance.

Giulio Romano's house.

Dominican church.

At the Jacobines or Dominicans I gave myself a great deal of trouble in looking after the tomb of John de Medicis, father of Cosmo I. duke of Florence, whom some suppose to have been buried there; but without success, though the monks very obligingly assisted me in the search. But I saw there a fine marble monument of Pietro Strozzi, and some exquisite pieces of sculpture in wood, both in the choir and in the vestry. The remains of a saint called Ofsana Andreaffa is kept here with great devotion.

Theatine church. Its paintings.

About the high altar of the Theatine church hang seven large pieces of painting by Guercino. Here is also a piece representing a martyr kneeling before the executioner, and presenting his head to be struck off, by Luigi Caracci, who also painted a duplicate of it for the cathedral; it stands between two fine pictures by Massari, a disciple of Caracci.

St. Theresa's church.

The church of St. Theresa is remarkable for its altar and tabernacle of curious inlaid work of agate, and the finest sorts of marble. On each stands an angel and another statue.

Chiesa di quarante Hore.

The Chiesa di quartane Hore has a beautiful front, and contains several good pieces of painting, and eight statues, representing David, Solomon, and some of the prophets, made of plaster, by the celebrated Barbarigo. On the outside of this church, over the entrance, is a basso-relievo of the annunciation, with a statue on each side of it.

Palazzo della Giustizia.

In il Palazzo della Giustizia is a saloon that is remarkably large. In the wall is a statue of Virgil, sitting; but the artist was not so expert in sculpture as Virgil was in poetry.

Private palaces.

Among the private edifices the principal are the palaces of count Manzelli, Valenti and Benedetto Sorti.

Suburbs.

The city of Mantua has three suburbs on the other side of the lake, namely, Porta Fortessa towards the north, il Borgo di S. Giorgia towards the north-east, and il Thé towards the south. In the last suburb stands the Porta Virgilliana, over which is to be seen the bust of Virgil. Half a league from thence lies il Palazzo di Thé, so called from its being

Porta Virgilliana. Il Palazzo di Thé.

being built in the form of the letter T. The imperial cuirassiers are quartered on the ground-floor of of this palace at present, who, it may well be supposed, will not leave it better than they found it. More care has been taken of the upper apartments, on account of the fine paintings in *fresco*; for they are always locked up. Giulio Romano drew the plan and elevation of this palace; and most of the pictures were painted from his designs, and not a few of them received the finishing strokes from his pencil. The most admired pieces are the fall of Phaeton, and Jupiter's victory over the giants.

In going from the Porta Virgiliana, the left-hand road leads to the dukes menagery, which lies two Italian miles from Mantua, and in the way the Mincio is ferried over. This place also is called Virgiliana; and there is a tradition that the poet, from whom it derives its name, used to study here in a grotto. But at present it affords nothing worth a traveller's notice. Near it lies the village Pietola, anciently called Andes, which was the birth-place of Virgil. Virgil's  
birth-place.

MANTUA, April 26, 1730.

L E T T E R L X I X.

Account of the City of VERONA.

S I R,

**T**HE distance from Mantua to Verona is three post-stages, or four and twenty Italian miles. On this road, within ten miles of the latter, lies Villa Franca, where are still to be seen the walls of a spacious old castle, or palace. Villa Franca. On the left-hand, the mountains of Trent, which are covered with snow, begin to present themselves to the view. The road is something stony, and the soil shallow and poor; however, the rows of mulberry-trees and vines, with which it is planted, give the country a pleasant aspect.

Verona has been celebrated in the following distich:

Præses of  
Verona.

*Urbibus Italiae præstat Verona superbis  
Ædibus, Ingeniis, Flumine, Fonte, Lacu.*

Verona

‘ Verona surpasses all the cities of Italy for superb buildings, the genius of its inhabitants, its river, fountain, and lake.’

Another poet has expressed himself in these lines :

*Verona qui te viderit,  
Et non amarit protinus  
Amore perditissimo,  
Is, credo, seipsum non amat,  
Caretque amandi sensibus  
Et edit omnes gratias.*

‘ Verona, whoever sees thy beauties, and is not passionately enamoured of thy charms, I am apt to think, does not love himself, and is destitute of all sensibility and taste for elegance and beauty.’

Verona described.

However, as to its beauty, it will not bear a comparison with most of the large cities in the southern parts of Italy. Most of the streets of Verona are narrow, winding, and dirty, and the houses are meanly built; and, as it stands in a very pleasant country, when viewed from a neighbouring eminence, it appears much more beautiful than it is really found to be upon entering it. Its fortifications are but contemptible, though they consist of three castles, namely, Il Castello Vecchio, S. Pietro, and San Felice. That in the middle is said in ancient times to have been a temple of Diana. The top of this castle affords the best view of the city. The river Adige divides Verona almost into two equal parts, which are joined together by four stone bridges. All the bridges are well built; but il Ponte nuovo deserves particular notice on account of the fine prospect that it yields of the country over the river, towards the mountain of Castello S. Felice. The number of inhabitants at Verona is, at present, computed to be no more than forty-nine or fifty thousand; whereas not a century ago they exceeded seventy thousand souls. The best street in the city is il Corso, where the carnival diversions conclude with foot-races, &c. Formerly common prostitutes were permitted to enter the lists, and to run for the prize; but this custom has been justly abolished, and altered to a horse-race, which is exhibited on Shrove-Sunday, being the last Sunday of the carnival. The prize is a piece of gold-brocade, or some rich stuff.

Number of inhabitants.

Il Corso.

Horse-race.

stuff. The largest piazza or area in this city is la Piazza <sup>Piazza d'</sup> d'armi, where the two annual fairs in spring and autumn <sup>armi.</sup> are held. On this piazza stands a marble statue representing the republic of Venice, under whose jurisdiction this city has been for some centuries past\*. The family of the Scaligeri, from which the learned Julius Cæsar Scaliger would fain derive his pedigree, were formerly lords of Verona; but the arrogance of that learned critic was smartly chastised by the poignant wit of Scioppius †. One of the Scaliger's, for his better security, and to keep the city in awe, erected within the space of three years not only the Castello Vecchio at the end of the Corso, but likewise built a bridge over the Adige, which is still in good condition, and deserves to be taken notice of; for the distance <sup>A remarkable</sup> between the piers of the first arch is seventy feet, <sup>bridge.</sup> between those of the second eighty-two, and those of the third arch a hundred and forty-two feet. There is at present a governor and a small garrison in the castle.

Near the church of S. Marica antica are still to be seen some monuments of the Scaliger family, namely, three large and four small tombs. The former rest on a sexangular work of Gothic structure, adorned with six statues, and the Scaliger arms, *viz.* a ladder and an eagle.

On the Palazzo della ragione, or town-house, the statues <sup>Palazzo della</sup> of five celebrated persons, who were natives of Verona, are <sup>ragione.</sup> erected. These are the poets Catullus and Æmilius Mar- <sup>Statues of</sup> <sup>five celebra-</sup> <sup>ted persons.</sup> crus, the historian Cornelius Nepos, the famous naturalist Pliny the elder, and the architect Vitruvius, who lived in the reign of Augustus. On a high arch stands the statue of Gieronimo Fracastori, a learned physician, mathematician, and excellent poet, who flourished in the sixteenth century ‡.

The

\* *Maffei in Verona illustr.* P. iii. p. 20. shews, that the Venetians draw yearly from the territories of Verona above five hundred and sixty thousand ducats, which are equal to a hundred and twelve thousand *doppie*, or Spanish pistoles.

† The Veronese, indeed, acknowledge Julius Cæsar Scaliger for their countryman; but deny that he was descended from the Scaliger family, who were lords of their city. They particularly accuse his son Joseph Scaliger, that in his *Epistola de splendore gentis suæ*, as also in the *Confutatio Fabulæ Burdonum*, he has published palpable falsehoods, and contrived a mere fable, only in order to support his chimerical pedigree. See *Maffei Veron. illustr.* P. ii. p. 156. *seq.*

‡ The marquis *Maffei in Verona illustrata*, Part ii. p. 178, treats at large of the life and writings of Fracastori, and likewise inserts a plate of a medal that was struck for him; on one side of which is the head of Fracastori.

The Veronese might justly erect statues to other illustrious persons who were their countrymen; for Verona was the birth-place of Pomponius Secundus, Peter Martyr, a learned Dominican; Frà Jocondo, a great mathematician; Guarini Veronese, one of those learned men who restored the study of the Greek language in Italy; the celebrated painter Paolo Veronese, and of the learned cardinal Henry Noris.

Chief magistrates.

The chief magistrates by whom the Venetians govern this province, are the *podesta*, and the *capitano* or general. All civil affairs are under the direction of the former, and the latter has the care of the military. Both these continue in office no longer than sixteen months. A fine house was begun for the *capitano* or general, but it lies unfinished.

Buildings.

Among the private buildings in this city, the palace of count Maffei is the most splendid and magnificent. It stands on the Piazza de' Mercanti, and is ornamented with several statues on the roof, which is flat, like those in the south part of Italy. It is probably on account of the cold weather and great quantity of snow which falls on the high mountains in the neighbourhood, that is not usual to build the roofs flat in these parts; yet many flat roofs are to be seen at Inspruck where these inconveniencies are rather greater.

Statue of Verona.

On the Piazza de' Mercanti, or the merchants square, is a statue representing the city of Verona, or rather the republic of Venice, in a female habit, with a crown on its head. The next for magnificence, &c. to count Maffei's palace, are the houses of the counts Bevilaqua, Canossa, and the signiors Verzi, Pompeii, and Pellegrini.

Odoli palace.

Formerly the most superb palace in Verona was that of the Venetian military commissary Odoli, or Lodoli; the expence of building, and the furniture, being computed at three hundred thousand *scudi*, or crowns. But all this pomp is now vanished, Odoli having been convicted of embezzling to the amount of a million of the public money; for which he was hanged at Venice in the last carnival. The splendid furniture is all sold, and a great part of it gone to Modena. A mistress of Odoli, to whom he allowed a

Fracastori; on the reverse, a burning altar, with a serpent under the base; and, on each side, a book, an armillary sphere, Apollo's lyre, and a wreath of laurel, with this inscription on the exergue:

*Minerva, Apoll. & Æsculap. sacrum.*

' Sacred to Minerva, Apollo, and Æsculapius.'

grand

grand equipage, very seasonably eloped with forty thousand crowns. His son and lady, who had also their particular coaches (the former spending the public money as fast as his father embezzled it) now live obscurely in the country, on a small pension allowed them by the republic of Venice.

Opposite the unfinished house, intended for the general, <sup>Philarmo-  
nic academy</sup> is an edifice where the members of the learned Philarmonic society hold their meetings. In the hall, which is very large, are the portraits of the Patres, or presidents of this academy, who are always four in number. In an apartment on the left-hand are kept the old musical instruments with which the nobility of Verona formerly amused themselves; and this gave rise to the present foundation. Some centuries since, there was a literary society at Ancona who were termed *Incatenati*, which, according to an inscription in the academy, were in the year 1543 incorporated with the *Philarmonici*. The other apartments, which are intended for reading public lectures, are ornamented with the portraits of the most eminent members, with the following inscription:

*Anno MDXLIII. cœtus Philarmonicus  
Academicas leges sancit  
Ac Musis omnibus litat.*

‘ In the year 1543, the Philarmonic society established the laws of this academy, and devoted themselves to the muses.’

An apartment on the right-hand is appointed for the presidents of the *Philoti*, who are instituted for the improvement of bodily exercises, as riding, fencing, vaulting, dancing, &c. There is also in this building, a fine theatre for exhibiting opera’s and comedies; which has five galleries, and was built from a design of the famous Francesco Bibiena, architect to the emperor. As the nobility assemble here several times a week, to divert themselves with cards, &c. this theatre may be looked upon as a kind of exchange for the Beau monde and Literati of Verona. In one room stands the statue of a female of white marble, said to have been found in the ancient amphitheatre; and some antiquarians are of opinion that there must have been originally seventy-two statues in all, though not the least remains, or pedestals on which they stood, are to be seen there. On the outside of this edifice are to be seen a great number of inscriptions, <sup>The Philoti  
society.</sup> <sup>Collection  
of ancient  
inscriptions.</sup>

tions, and other remains of antiquity, many of which were dug up about Verona; and that they may not be exposed to any future damage, from the injuries of the weather, &c. they are inserted in a long wall, facing the south; the Tramontana, or north-wind, being found very detrimental to stones. The first in order are inscriptions consisting of characters which are at present unknown, as the Egyptian, Punic, and Etrurian. Next to these are the Greek inscriptions, to the number of sixty; and after these come the Roman ancient monuments. Those representing the gods, and ancient sacrifices, have the precedence; one of which is particularly taken notice of: it is a small idol of porphyry, with a votary prostrate before it. Another remarkable piece is a basso-relievo representing Mercury, with something in his hand, which he reaches to the earth under the symbol of a woman, sitting. Over these two images are the Greek names of Mercury and the earth, as follows, ΕΡΜΗΣ and ΓΗ. After these are placed the *inscripciones Imperatoriæ, Militares, Consulares, Sepulchrales, &c.*

Merit of the  
marquis Scipio  
Maffei.

In the proper arrangement of all these pieces, the marquis Scipione Maffei has been at no small expence or trouble, and has spared no pains to increase the number of them. On this account the gentlemen belonging to this academy have erected a marble statue of him over the entrance of the palace, with these words:

Monument  
in honour of  
him.

*Marchioni Scipioni Maffei  
Adbuc viventi  
Academia Philharmonica  
Decreto & ære publico.  
MDCCXXVII.*

‘ Erected in honour of the marquis Scipione Maffei, who  
‘ is still living, by the Philharmonic academy, at their own  
‘ expence. 1727.

This honour was done him in his absence, from a supposition that, had he been present, he would not easily have been prevailed upon to give his consent, or at least have raised some pretended difficulties. The marquis Maffei must be distinguished both from count Maffei, whose palace stands on the Piazza de’ Mercanti; and likewise from Paolo Alessandro Maffei, a Patritio or nobleman of Volterra, and knight of the order of St. Stephen, who published the life of pope



pope pious V. and some other very learned treatises on antique statues, gems, inscriptions, and other antiquities, and died at Rome in the year 1716.

In the marquis Scipio Maffei's palace, are to be seen several ancient diploma's or deeds; and he has inserted copper-plates of some in his *Historia Diplomatica*; among which there is one of the year 445, which he supposes to be the most ancient original extant in Europe. He is also possessed of an original instrument containing the decrees of the council of Florence (like that famous MS. in the Florentine library, which is so much valued) and of several other manuscripts; a collection of antique intaglio's, and vases inscribed with Etruscan characters\*; with great numbers of medals, gems, paintings, statues, busts, inscriptions, sacrificial instruments and other antiquities, and several curious petrifications. He is a very polite gentleman, and most agreeable in conversation. Formerly he entertained no great esteem for the Germans; but now he is thoroughly cured of that prejudice; and, when he mentions the Leipsic academy, he knows not how to praise it sufficiently. Possibly what may have contributed to this change was his *Systema de natalibus fulminum*, in which he maintains that thunder and lightning do not proceed from the clouds, but are generated near the earth in the atmosphere or lower regions of the air. In Italy this opinion, at first, was censured as absurd; but professor Richter of Leipsic adopted his hypothesis, and maintained it in an elaborate treatise published in the year 1725, which, as it tended to enhance Maffei's reputation in the republic of letters, could not but be highly agreeable to him.

Curiosities  
in his mu-  
seum.

His system  
on the ori-  
gin of light-  
ning.

Formerly the Calceolari museum at Verona was so famous, that in the year 1622 a description of it was published with the following title: *Francisci Calceolarii Musæum a Bened. Geruto, Medico, inceptum, & ab Andrea Chiocco perfectum, & in vi. partes divisum*. But at present it is totally dispersed, and nothing is to be seen of it under that name.

The Calceo-  
lari museum,

Misson (*Tome I.*) gives a very accurate account of the celebrated collection of count Moscardi; more curious particulars of which may be seen in *Note, overa Memorie, del Mu-*

That of  
count Mos-  
cardi.

\* Maffei, Fontani, Buonroti, and Mariani, have for some years past applied themselves very assiduously to the old Etruscan language and antiquities; but hitherto their discoveries seem to amount to no more than very uncertain conjectures. Sir Hans Sloane, of London, has also several Etruscan inscriptions in his museum.

*seo del Conte Ludovico Moscardo, Veronese*, published at Padua in 1656, and at Verona in 1672. For some years past that museum is not to be seen; either because a great part of it has been disposed of, or on account of the ignorance and churlishness of the present owner.

Of count  
Bevilaqua,

Count Mario Bevilaqua has a fine collection of ancient statues; among which is a marble Venus in the attitude of the Venus de Medicis; a statue of Hermophraditus like the Borghese; Bacchus, a Bacchanalian, and a Ceres, all exquisitely done. Among the great number of busts those of Augustus, Livia, Tiberius, Trajan, Lucius Verus, Commodus, and Septimus Severus, deserve a particular attention. Among the basso-relievo's in this collection that of Jupiter Ammon is the best. Here are also several small statues of bronze, a great number of medals, and likewise a fine set of paintings; the principal among the last are a representation of paradise by Tintoretti, and a Venus half naked viewing herself in a looking-glass held by an Amorino or Cupid, by Paolo Veronese.

Capocuco's  
collection.

A gentleman of the name of Capocuco has made a collection of several small statues of bronze, and models of all kinds of military engines, instruments, and arms; as canons, mortars, &c. of brass. But they are now to be sold, and are valued at two thousand Spanish pistoles.

Cabinet of  
count Giu-  
sti.

Count Gomberto Giusti is a great connoisseur in medals, of which he has a numerous and valuable collection. He is also fond of other curiosities which he has not neglected, especially paintings.

Saibanti's  
collection of  
manuscripts.

Giovanni Saibanti is very curious, and successful in collecting manuscripts; of which he is master of above thirteen hundred. The most remarkable MS. that he is possessed of, in my opinion, is the four evangelists in Greek, written about the close of the 13th century, in large round characters. The same gentleman has also a collection of antiquities and natural curiosities.

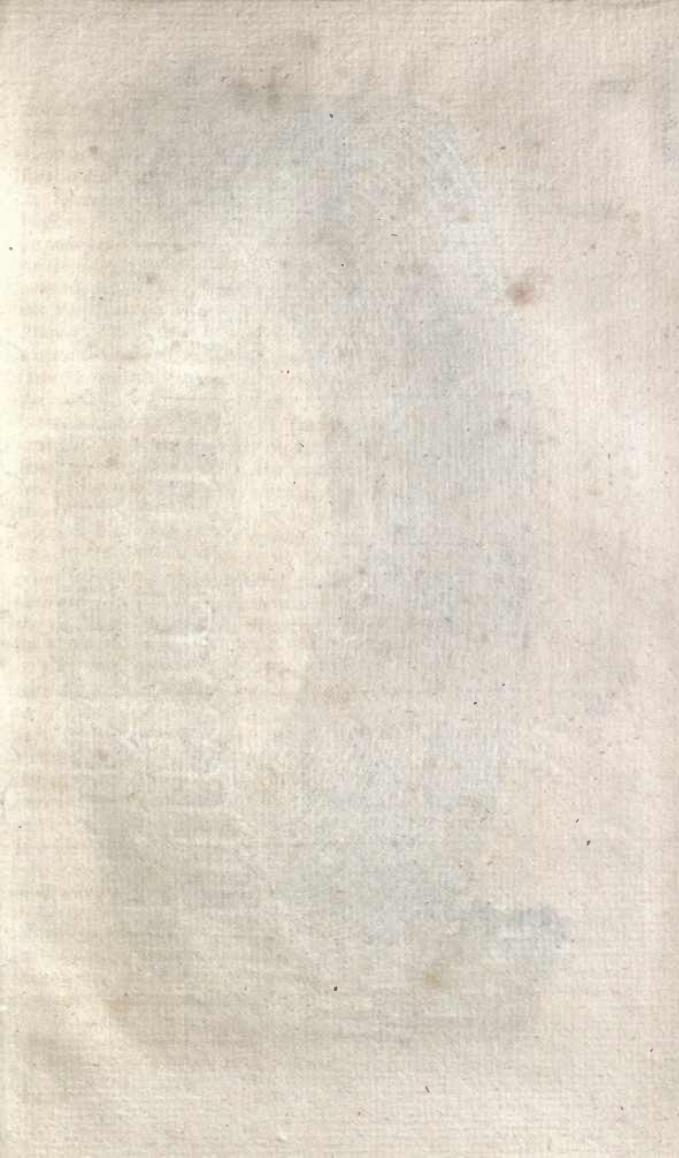
The chap-  
ter's library.

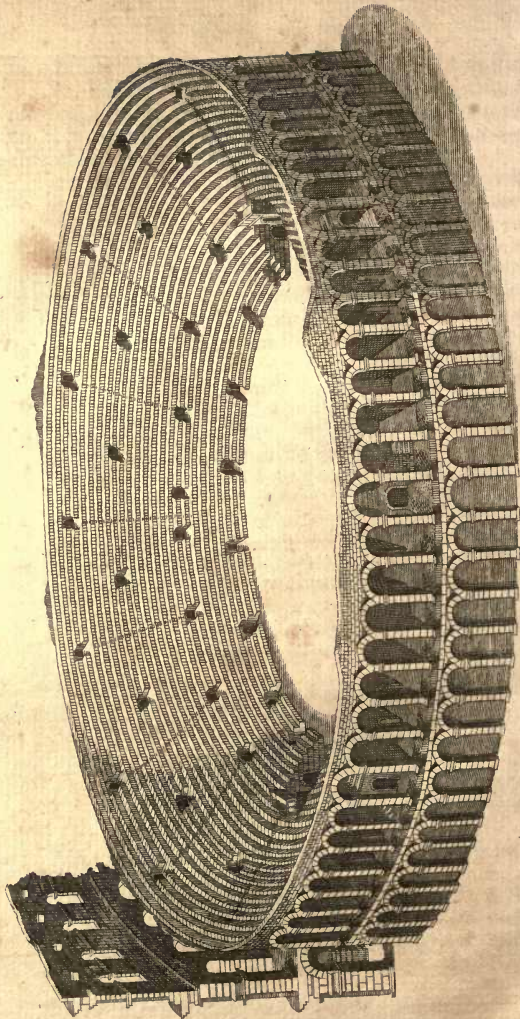
The chapter-library contains a great number of curious manuscripts.\*

Amphithe-  
atre.

Antiquarians may meet with a most valuable piece at Verona, which gives a clearer idea of the spectacles or public diversions of the ancient Romans than any other edifice now extant; I mean the celebrated amphitheatre,

\* The most valuable of these, and likewise of Saibanti's collection, are taken notice of by Maffei in his *Verona illustrata*, P. iii, p. 244, & seq.





which through a succession of so many centuries has, by the commendable care and attention of the inhabitants, been kept in such good repair, that, in this respect, it is far preferable to, though not so large as, Vespasian's amphitheatre at Rome. This noble structure, according to some, was Its antiquity, built in the reign of Augustus : however, there is but little probability that such a superb and sumptuous edifice would be set on foot in a province of Italy before the capital of the empire, which was not adorned with any thing equal to it till Vespasian's time. To this may be added the silence of Pliny the elder, whose accuracy in the enumeration of the most celebrated edifices and artists of his time, and particularly of what concerned his native place, would not have suffered him to omit a structure of this nature, which does so much honour to Verona. A farther argument is adduced, that during the first century no such amphitheatre was to be seen at Verona ; for Pliny the younger, who was alive towards the close of Trajan's reign, makes no mention of it, though, in *lib. vi. ep. 34*, he is so particular in describing the spectacles and shew of gladiators given at Verona by his friend Maximus, in honour of his deceased wife. On the other hand, this amphitheatre cannot be dated much later than this, as it is a structure which bears in it the marks of the flourishing state both of architecture, sculpture, and of the Roman empire.

The marquis Maffei, whom I have already mentioned with the respect due to so learned a man, is at present engaged in a curious treatise which is to be intitled *Verona illustrata*\*, and of which a part was published two years ago at Verona, as a specimen of this noble undertaking, and of the elegance and accuracy with which it is executed. It enters into a very accurate disquisition concerning the antiquity of amphitheatres in general, and particularly that of Verona. It were to be wished that persons of equal talents and application would also favour the world with their conjectures concerning the amphitheatres of Rome, Capua, and Nismes †.

According to Maffei's measurement, the longest diameter Geometrical computation of the Verona amphitheatre. of the amphitheatre of Verona, from the first arch of the main entrance to the opposite arch, is four hundred and fifty Veronese feet, and its greatest breadth three hundred and sixty. The length of the area within the walls, according

\* This was published at Verona, in folio, in the year 1732.

† Maffei's work is intitled *De gli Anfiteatri, e singularmente del Veronese, libri due, in Verona, 1728.*

to his computation, is two hundred and eighteen feet, six inches; the breadth a hundred and twenty-nine; and the outward circuit of the whole edifice a thousand two hundred and ninety feet. The Verona foot is exactly one third more than the Roman *palmi*, which is used in architecture. Its present height indeed is but eighty-eight feet; but, from evident marks on the walls, it appears to have been at first a hundred and ten, or a hundred and twenty feet high. The lowest row of seats is as it were buried in dirt and rubbish; but, if we include this, the number of the rows of seats or steps, rising one above another to the highest gallery, amounts to fifty-four. This method of building amphitheatres was the most convenient for holding a vast number of spectators in such a manner, that the nearest row did not intercept the view of the Arena from those who sat at the greatest distance. If we allow a foot and a half for each person, the amphitheatre at Verona afforded room for twenty-two thousand one hundred and eighty-four spectators. The internal arca of the Colysæum at Rome does not greatly exceed it, as, according to Fontana, the length of that edifice is but five hundred and sixty-four Verona feet; its breadth four hundred and sixty-seven; the internal area two hundred and seventy-three feet long, and a hundred and seventy-three broad, and the circuit of the whole building one thousand five hundred and sixty-six Verona feet. According to this computation the Colysæum at most contained but thirty or forty-four thousand persons. In the Colysæum none of the seats are now remaining. The amphitheatre of Verona is much more perfect, and has no holes or chasms in the wall. However, it must be owned that the present edifice is not merely the ancient structure, but that it owes its good condition to subsequent repairs, many of which are the work of the moderns\*. The new-inserted stones may be easily distinguished from

Number of spectators it contained.

Compared with that at Rome.

\* With this account given by the author may be compared the following description of this amphitheatre from Dr. Burnet's travels, p. 118, 119.  
 ' The known antiquity of Verona is the amphitheatre, one of the least of  
 ' all that the Romans built, but the best preserved; for most of the great  
 ' stones of the outside are picked out; yet the great sloping vault, on  
 ' which the rows of the seats are laid, is intire; the rows of the seats are  
 ' also intire; they are four-and-twenty rows; every row is a foot and a  
 ' half high, and as much in breadth; so that a man sits conveniently in  
 ' them under the feet of those of the higher row; and, allowing every  
 ' man a foot and a half, the whole amphitheatre can hold twenty-three  
 ' thousand persons. In the vaults under the rows of seats were the stalls

from the ancient work, which is much neater. The height Disposition of the seats. of the seats is not the same in all; but is generally a foot and five inches, and the common breadth two feet and two inches. Near the twenty-sixth row, reckoning from the bottom, there is one so narrow, as to be scarce fit for a seat, which, for this reason, appears not to be the work of antiquity, but of the moderns who repaired it. The ancient seats are of red marble; but the modern repairs of a red friable stone; and for greater conveniency, as the stone seats were very cold to sit upon, they were covered with boards, and also with cushions for persons of quality. See Dio, *lib. lix.* Hence it appears, that an amphitheatre built with stone might receive some damage by fire. There are in this amphitheatre separate stone stair-cases, by which the spectators ascended to their seats from the vaults below. The apertures from these stair-cases into the rows of seats, on account of the multitudes of people crowding, and as it were pouring through to see the spectacles, are, by Macrobius, *Saturn. lib. vi. cap. 4.* called Vomitoria. Vomitoria. The number of Vomitoria within this amphitheatre are sixty-four, being disposed in four rows.

On the outside of this amphitheatre are twenty-seven arched Entrances, entrances\*, and the key-stone of each of these arches is numbered; so that, every class of the people being informed where they were to go in and come out of the amphitheatre, no confusion or disturbance could arise. These arches are for the most part eleven feet eight inches wide, and eighteen feet high. The lower part of the pillars is buried about four feet under the present surface of the ground, as appears by the ancient main entrance, where the earth has been cleared away. The balustrades over the entrances are a modern work; two galleries over the lower arches represent as it were the second and third stories. No pedestals have been found either in this amphitheatre, or in that at Rome mentioned above; from which we may conclude, that it was not Whether the amphitheatres were ornamented with statues, ornamented with statues in any other part but over the main entrance: and if, on any particular solemnity, statues were erected in these amphitheatres, they must have been but statues, small, and remained but a short time there. These move-

\* of the wild beasts that were presented to entertain the company. The thickness of the building, from the outward wall to the lowest row of seats, is ninety feet.

\* That at Rome has eighty, and that of Nismes sixty arches.

able statues may probably be the figures still to be seen on medals that represent amphitheatres, plates of which are inserted in Maffei's work mentioned above. Indeed few or no fragments of statues have been dug up near this amphitheatre. The stones of the ancient part of this edifice are not cemented together, but only fastened with a few iron cramps or braces. The best print of this ancient structure is given us by Maffei.

Whether the amphitheatre of Verona could be laid under water.

It is no wonder that such a superb theatre should be built at Verona, preferably to many other cities; for all historians agree, that, in the times of the ancient Romans, this city was very large and populous. It does not appear that this amphitheatre like that at Rome could be laid under water, as the surface of the river Adige is some feet lower than the area of it, and as no traces of any aqueducts are to be seen near it. On the other hand, some arches are shewn in the water below S. Pietro, supposed to be the remains of a Naumachia, which was not supplied from the Adige, as that river did not flow in ancient times thro' the city, but from the eminences of Montorio and Avesa, from whence it was conveyed to Verona by leaden pipes. Both these places are about two Italian miles from the city; and the leaden pipes which are still kept in repair, are laid over a bridge and furnish several private houses with fresh water.

Naumachia.

Ancient course of the Adige.

On the left-hand of the road leading from Verona to Castello Vecchia the ancient course of the Adige, before it was diverted into the city, is still to be seen. There is but a very narrow stream at present in the old channel of this river\*. 'Tis supposed with as little certainty that there were three triumphal arches in and near Verona. That † near Castello Vecchio is attributed to the family of the Gavii; another in the Via Leoni to Flaminius; a third in the Curso to Marius; and a fourth in the same place, consisting of two simular arches, to Galienus. It is too common among antiquarians to dignify the remains of old city gates with the name of triumphal arches; to which honour none of those ancient remains, which have two similar gates near each other, are in any-wise intitled. For the triumphal arches always consisted either of one large arched entrance only, or with a small one on each side.

\* *Maffei in Veron. illustr. Part I. 38.* affirms, that the course of the Adige was always the same as it is at present.

† On this arch the name of the architect is still legible, *Lucius Vitruvius Cerdo*, who is thought to have been a freedman of the famous Vitruvius,



From the depth of the rubbish and earth about the foundations of the above-mentioned remains of antiquity, it may be concluded that the ancient situation of the city was much lower than the present. On the side of Galienus's triumphal arch, as it is called, that faces the country, there was formerly an inscription, which at present is not legible, Vignier has published a plate of it in his *Bibliotheca Historica*, as it then stood, which evidently shews that instead of a triumphal arch this structure is no more than a common gate. The words of the inscription as transcribed by that author are: *Colonia Augusta Verona Galieniana. Valeriano II. & Lucilio Coff. muri Veronensium fabricati, ex die III. Non April. dedicati prid. No. Decemb. jubente Sanctissimo Galieno Aug. N.* Over the two arches are six apertures like windows disposed in two rows.

Alteration of the situation of the city.  
Triumphal arches.

Near the city of Verona is a fine plain, which is called by the name of Campus Martius, where the people are mustered and perform their military exercises. In the year 1712, the booths or shops, for the annual fair held on the Campus Martius till that time, were burnt down; and, for greater security and conveniency, the fair has been since that time kept in the Piazza d'armi, within the city, where the shops are curiously disposed. From the middle of the fair there are eight vists along so many rows of shops. Besides these streets or lanes, there are four spacious areas formed by the disposition of the booths; and over the lanes between them canvass is spread to shelter the company from the rain and the sun. Scipione Maffei has prefixed a copper-plate of this fair to his miscellaneous works. The trade of this city might be put on a much better foot than it is at present.

Campus Martius.  
A yearly fair.

The chief commodities that the Veronese trade in, are physical plants\*, which are gathered on Monte Baldo; olives, (those of Verona being reckoned very good) oil, wine, with linnen, woollen, and silken manufactures. The neighbouring places indeed are no less plentifully provided with such commodities; but whether greater vent for them might not be opened at Venice, &c. is well worth their consideration.

Trade and manufactures of the city.

The goodness of the Verona wine is mentioned by Pliny, *Verona Hist. Nat. lib. XIV. c. 6. Virgil. Georg. 2. and Cassiodorus Var. wine.*

\* Vide *Planta sive Simplicia, ut vocant, quae in Baldo Monte & in Via ab Verona ad Baldum reperiuntur, per Job. Pon. Pharmacopæum Veronensem, Basil. 1608, 4to.*

*Lib. XII. 4.* The best wines at present, produced in the neighbourhood of this city, are two sorts of white wine, one of which is called *Garganico bianco*, and the other *Vino santo*. The latter, in my opinion, is the best, and has something of the flavour of the old Hungarian wines. Some think that this is the wine which Cassiodorus calls *Vinum Acinaticum*.

Canal to  
Venice.

There is a very commodious water-carriage from hence to Venice. The passage in a barge takes up but three days and a half; but the return is more tedious; for the barge is drawn by oxen, so that it is not performed in less than eight days.

Cathedral.

In the cathedral of Verona are to be seen some good pictures by Bellini, Balestra, and Paolo Veronese. The front is large, and adorned with basso-relievo's: it is cut out of one block of marble. Lucius III, whose name before he was exalted to the papal dignity was Humbaldus Lucea, lies here with the following epitaph:

Epitaph of  
Lucius III.

*Offa*

*Lucii III. Pont. Max.*

*Cui Roma ob invidiam pulso Verona tutiss. ac gratissimum per-  
fugium fuit, ubi conventu Christianorum acto, dum præclara  
multa molitur, è vita excessit.*

‘ Here are deposited the remains of pope Lucius III. to  
‘ whom, when banished thro’ envy from Rome, Verona af-  
‘ forded a safe and agreeable retreat, where, whilst he was  
‘ concerting several great designs in a synod, he departed  
‘ this life.’

He died in 1185, after he had sat in the papal chair four years, two months, and fourteen days, with much disturbance, and but an indifferent character.

Revenue of  
the see.

The bishopric of Verona brings in four or five thousand *scudi* a year. On the left-hand, near the entrance of the episcopal palace, is seen a large marble statue of a woman, with the following inscription, containing the sculptor's name under it:

*Alessandro Vittoria Frid. F.*

Present bi-  
shop's col-  
lection of  
statues.

The upper apartments of this palace are ornamented with marble busts of Agrippina the mother of Nero, Julia the daughter

daughter of Titus, Messalina, Matidia, Faustina the daughter of Antoninus, Julia the daughter of Augustus, and Lucilia of L. Verus; those of Aurelia the mother of Julius Cæsar, Seleucus, Julius Cæsar, Marcus Brutus, Caligula, Antinous, Juba king of Mauritania, Septimius Severus, Heliogabulus, and Scipio Africanus, together with a statue of Venus coming out of a bath, and many other pieces collected by the present bishop of Verona, who is of the Trevisani family.

In Verona, there are convents of Carmelite monks both *calceati* and *discalceati*. In the church of the former is a beautiful altar of fine marble; and, in their vestry, a fine piece of painting by one of the disciples of the celebrated Raphael, representing our Saviour, when a child, playing with John the Baptist; and the virgin-mother, looking, with great complacency, on their mutual fondness and sportive innocence.

In the church of the *discalceati*, or barefooted Carmelites, are to be seen three fine altars, the first of which is adorned with pillars of Verde antico, the second with pillars of a red and white veined marble, and the third with yellow marble pillars. The high altar is likewise of beautiful marble, and finely executed: it is also embellished with a picture of the annunciation, which does great honour to Antonio Balestra, who is still living at Cremona. This artist is in high repute, and has painted many pieces which have been sent into England and Germany.

The Dominican church is dedicated to St. Anastasia. Near the entrance of this church, on the right-hand, a superb monument is erected to Giovanni Fregosi, a Genoese officer, who raised himself by his merit to be commander in chief, by Cataneo di Carrara. I could not but take notice here of a very great impropriety, namely, the holy-water vessels at the entrance of the church are supported by two grotesque figures, representing harlequins or buffoons. The front of the church is partly adorned with good marble basso-relievo's; but that work has been discontinued. Before the church stands the tomb of count Castelbarro.

St. Euphemia's church is adorned with some good paintings. On the high altar stands a curious marble tabernacle; before it are two beautiful brass statues, with eight others of plaster. In other respects it is a mean edifice, neither is the ceiling arched,

Jesuits  
church.

In the Jesuits, or St. Bastiano's church, the high altar is adorned with some fine pillars of Mischia di Brentonico, a kind of marble found in this country. Here is also a white marble statue of St. Sebastian, and likewise some fine pictures, being ornaments that are common to most churches in Italy.

St. George's  
church.

The church and convent di S. Giorgio belong to the Benedictine monks. On the outside over the church-door is this extravagant inscription:

Inscription.

*Numini Sancto propitiato  
Divi Georgii  
Pollentis, potentis, invicti  
Piè, ritè, solemnitàs  
Sacrum dicatum esto.*

‘ Let this church which has been consecrated with solemn rites, be dedicated to the holy, powerful, strong, invincible, and propitious Deity of St. George.’

Paintings.

Over the door is the baptism of Christ, painted by Tintoretto. On the high altar is a piece representing the martyrdom of St. George, by Paolo Veronese, and, on one side near it, our Saviour feeding five thousand men, by Paolo Faranati, who was seventy-nine years of age when he painted this piece. Few of this master's works are to be seen in Italy, except at Verona; most of his time having been spent in painting the Escorial in Spain. On the other side, is a very fine representation of the Israelites gathering of manna, by Felice Brusaforzi: this piece is twenty-four Veronese feet in length, and twenty-three broad. Here is another piece, by the same hand, which represents St. John's vision in the Apocalypse, of Michael with his angels protecting a woman and her child against the dragon\*. Whether it be consistent with the mystery of this vision, that the child should be represented, as it were, crying out in any agony of fear, I shall not dispute. Here is also Barnabas healing the sick man, by Paul Veronese. Opposite to this piece is the virgin Mary betwixt two bishops, by Girolamo da i Libri: the carpet on which the virgin stands is justly admired. Domenico Ricci, surnamed Brusaforzi, and father to Felice, has also displayed his skill in this church, which is one of the finest in the city.

\* Revelation chap. xv.

In the church of the hospital della Misericordia, or the incurables, is an exquisite Pietà, or the virgin Mary viewing the dead body of Christ after he was taken down from the cross, by Alessandro Turchi. This celebrated painter, otherwise known by the name of d'Orbetto, which he had when he was a poor boy, and used to lead about a blind man, till, very fortunately for him, Felice Brusaporzi, happening to see him drawing figures with charcoal on a wall, concluded that he had a genius for designing, and took him under his care\*.

Chiesa della  
Misericordia.

d'Orbetto  
the painter.

The Olivetan church, or Madonna in Organo, has a very superb altar, and a great number of excellent paintings. Among which, a Madonna Gratiiosa by Antonio Balestra is none of the worst. The assumption of the virgin Mary and the massacre of the innocents in the Tribuna, are by Paolo Farinati. The stalls in the choir are of wood, curiously inlaid, by Giovanni Veronese, a lay-brother of the Olivetan convent. Here was also formerly kept a wooden ass, within the belly of which, as some simple credulous people are persuaded, were kept the remains of the ass on which Christ made his entry into Jerusalem. The story of this ass, and its travels thro' various countries, till it died at Verona, where it was kept with great veneration, is related by Misson, *T. I. p. 164, & seq.* with several entertaining circumstances; but with such sarcasms on this and other superstitious customs which he met with in his travels, as will not easily be digested by the Roman-catholics. The Veronese particularly resent his charge against them, as he so far exposed their fondness for the relics of the Jewish ass, as to subject them to the ridicule of a nickname †. They object in their defence, that Misson must have received his information from no better authority than the chamber-maids, or boys at the inn, who had a mind to divert themselves with his credulity; adding, that all persons of sense in Verona entertain very different thoughts of the affair; and that, if this wooden ass formerly made a part of the procession on *Corpus Christi* day, it was only for the more lively representation of a part of the last scene of our Saviour's life, namely, his entrance into Jerusalem. I have also seen a wooden

Olivetan  
church  
paintings.

Reliques of  
an ass.

\* He died in 1648. See *Maffei Veron. illustr. P. III. p. 165.*

† Concerning the calumny with which the heathens branded the Jews, charging them with worshipping an ass, which descended to the christians, who were called *Asinari*, on a supposition that they worshipped the head of an ass, see Tertullian *Apol. c. 16.* and also Kortholt in *Pagan obtrekt. lib. II. c. 1.*

Particular  
superstitions  
of all sects  
and nations.

ass of this kind with the image of our Saviour sitting on it, in the church of our lady at Halle near Brussels, where it is annually carried in a procession for the same purpose; and I have been assured, that to charge all the Veronese in general, with the ridiculous opinions held by the vulgar about this wooden ass, is doing great injustice to several persons of eminent sense and learning\*. However, several particular circumstances may be adduced in support of Milson's relation, especially his mentioning the person from whom he had his account, namely, one Montel, a French merchant, who had lived a considerable time at Verona. When a person speaks ingenuously of the superstitious customs of a place, it is not understood, that those inhabitants who have banished such prejudices by the light of reason, study, and reflection, are not included in the lump. No city is so despicable but one intelligent person may be met with in it; yet is there no city in which some superstitious customs and opinions do not generally prevail. How low the vulgar may fall, with regard to superstition, is evident from experience and the histories of ancient and modern times. No nation, no sect, is free from this infection; but certainly those nations are more subject to this evil, whose system of religion either too much restrains, or utterly prohibits them the use of their reason. Are there not innumerable fables concerning the ass, on which our Saviour made his entrance into Jerusalem, current also in other countries? And are there not shewn on the road from Tubingen to Hildritzhausem, several holes on two broad stones, of which the vulgar of those parts have retained a tradition since the popish times, that they were the prints which the same ass's feet made in his travels through Swabia, where the animal soon after died.

I have often considered with myself whether it be not practicable for a protestant to write an account of his travels through Italy, in such a manner as not to discover what religion he is of; as it is a qualification requisite in an impartial historian, not to be prejudiced in favour of any country

\* It cannot be unjust to charge the Roman-catholics with these superstitious customs; for what is enjoined by the clergy, and countenanced and authorised by princes and learned men of that communion, as well as the vulgar, must be looked upon as the general practice. Tho' the former impute such superstitions to the commonalty, when pressed on this head, yet they never refuse to attend at the most ridiculous processions; nor do they ever attempt to convince the vulgar of their error. Upon the whole, the Veronese do not deserve the apology our author makes for them.

or religion, so far as the latter implies the external difference of churches or communions: but I found, that such an impartiality would be attended with great difficulties. For instance, our Saviour's intire *præputium* which was cut off, is shewn in three or four different places. Every one of these churches, perhaps, produces a papal bull in favour of its-relique: Shall a protestant historian, in such a case, pass over in silence the contradiction which must appear in such papal instruments, and the impossibility that all the three *præputia* should be genuine reliques, and in describing each of these churches tell us, that the real *præputium* is kept there? Or, shall he only mention in short, that this or that is accounted the genuine relique? The former is not consistent with the love of truth; and in the latter case, how artfully soever he may couch his expressions, it will very soon be discovered that he is no votary of the church of Rome\*.

But to return to the fable of the Verona ass. Misson's farcaistical observations, and the sneering enquiries of strangers and travellers about this extraordinary relique, and, perhaps, the superstitious abuses it caused among the vulgar, have contributed to prevent the ass from making his appearance in the procession, as usual, for these eight years past; but, on the contrary, has been concealed from the public view; and the Veronese make a great difficulty of shewing it to strangers. For my own part, I should not have been much disappointed if I had not seen it; but, by mere accident, I happened to go into a particular chapel belonging to St. Benedict's church; and there I had a full view of the ass that has made so much noise in the world. It stands upon the table behind the altar-piece, which represents St. Benedict, and may be opened like a door. The ass is a good piece of sculpture, and was carved some centuries ago by a devout monk of this convent. Our Saviour's image, which sits upon it, is likewise of wood, and holds a book in the left-hand, and with the right seems to be giving the benediction. On the wall of the same chapel is to be seen a good piece of

The ass,  
why no longer  
shewn at  
Verona.

\* The author here makes a proper exception to the general rule, which condemns all passion in an historian, since truth is as it were the soul of history; however the position is good, that he must neither have country nor religion. A mind full of prejudices, for any particular country or religion, cannot possibly be a good historian. For this reason, Mainbury's history of Calvinism is decried by his own countrymen. On the contrary, those of opposite principles respect Thuanus as an historian. See counsellor Simonetti's character of an historian, §. 9.

painting,

painting, by Domenico Brusaporzi, representing the resurrection of Lazarus.

St. Proculus's church.

In the church of St. Proculus, the table of the high altar consists of an intire piece of *verde antico*, which is six palms in breadth, and twelve palms long. The bodies of St. Cosmus and St. Damianus are kept in a vault under this church. Whoever has a mind to see duplicates of these reliques, may, according to Rossi's account in his *Roma moderna*, find them at Rome in the church dedicated to those saints in the Campo Vaccino. In the cemetery of St Proculus at Verona, is shewn a vault which at present harbours great numbers of adders, &c. where the body of king Pepin, which has been since taken up in time of war, and carried into France, is said to have been buried. The whole affair may be looked upon as a fable; for the grave of king Pepin is not to be searched for at Verona, as it is certain that the French king of that name lies buried at St. Denys, where he died\*.

Falſe pre-  
tence about  
the body of  
king Pepin.

St. Zeno's  
oratory.

The house in which St. Zeno is said to have lived is converted into a chapel or oratory; and on a large stone is the following distich:

*Hoc super incumbens saxo prope fluminis undam  
Zeno Pater tremula coaptabat arundine pisces.*

- Oft on this stone which lay upon the strand
- The venerable Zeno took his stand;
- A patient fisher, with his trembling reed
- Intent to captivate the scaly breed.

St. Zeno's  
church.

Large por-  
phyry vase.

The trouble  
it put the  
devil to.

The church of St. Zeno stands not far from this chapel, where, in a particular closet, is kept a large round porphyry vessel, twenty-six feet in circumference, or eight Verona feet in diameter. It consists of one piece, and resembles a shallow goblet. The pedestal belonging to it is cut out of another large piece. It seems, the devil, by the commend of St. Zeno, brought both these hither out of Istria. His first day's journey with it was somewhat unlucky, the burden being too heavy for him, so that he let the pedestal fall into the Adriatic sea. The excuses which Satan pleaded on this occasion were not satisfactory to St. Zeno, who ordered

\* See Eginhard, *vit. Carol. M. c. 3. Annales Francisci Lambeciani, Tom. II. Commentar. de Bibliotheca Vindobonens. c. V. p. 371. Adelmus ad ann. 763.*



away to look out for what he had lost by his carelessness. I may not be charged, like Misson, with having my information from a scullion boy, or a chambermaid at an inn; authority is grounded upon a basso-relievo, which represents the whole transaction, and is inserted in the wall of the porphyry vase, where it could hardly have come with the approbation of the ordinary and clergy belonging to this church. This vase is not made use of at present, if it be true, that formerly it served to hold the holy eucharist, it is no wonder that the devil, if he had any foreknowledge of the use it was designed for, should be very willing to fatigue himself with carrying weapons to be employed against himself, and provide a vessel for that way by which he and his legions may at any time be concealed and put to flight. However, from the largeness of the vase, it does not seem probable that it was employed for that use. It must be acknowledged to be a valuable piece, on account of its dimensions, and the matter of which it consists.

The font of St. Zeno's church is very large, and cut out of one block of white marble. The table of the high altar likewise consists of one piece of marble, thirteen feet long, six broad, which was the produce of this country. St. Zeno lies in the vault under this church, which is adorned with several pillars of yellow marble. On the church-door, which is plated with bronze, are represented, but very rudely, ranks and orders of ecclesiastics. On both sides of the entrance several scriptural stories are carved on stone; those of the Old Testament on the right-hand, as one enters into the church, and those of the New on the other side. The *Magi* are here represented with crowns on their heads; the first, in the representing the apprehending of Christ in the garden, Peter cuts off Malchus's ear, and is distinguished by a sword hanging at his arm. The sculpture on the outside of the church is something remarkable, as it represents horsemen, wild beasts, hunting matches, &c. with Latin inscriptions over them, very few of which are now legible. The people entertain themselves with abundance of stories relating to these images. Among other things, they tell us, that King Theodoric and Satan entered into a compact, by virtue of which, the latter was bound, at all times, to supply his guest with good horses and hounds. The person on horseback said to represent Theodoric rides with stirrups, contrary to the practice of antiquity.

Basso-relievo's on the church-door.

painting, by Domenico Brusaporzi, representing the resurrection of Lazarus.

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False pretence about the body of king Pepin. In the cemetery of St. Proculus at Verona, shewn a vault which at present harbours great numbers of adders, &c. where the body of king Pepin, which has been since taken up in time of war, and carried into France, said to have been buried. The whole affair may be looked upon as a fable; for the grave of king Pepin is not to be searched for at Verona, as it is certain that the French king of that name lies buried at St. Denys, where he died\*.

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Zeno Pater tremula captabat arundine pisces.*

- ‘ Oft on this stone which lay upon the strand
- ‘ The venerable Zeno took his stand;
- ‘ A patient fisher, with his trembling reed
- ‘ Intent to captivate the scaly breed.’

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Large porphyry vase.

The trouble it put the devil to.

\* See Eginhard, *vit. Carol. M. c. 3. Annales Francisci Lambeciani, Tom. II. Commentar. de Bibliotheca Vindobonens. c. V. p. 371. Adelmus ad ann. 763.*

him away to look out for what he had lost by his carelessness. That I may not be charged, like Misson, with having my information from a scullion boy, or a chambermaid at an inn; my authority is grounded upon a basso-relievo, which represents the whole transaction, and is inserted in the wall near the porphyry vase, where it could hardly have come but with the approbation of the ordinary and clergy belonging to this church. This vase is not made use of at present. But, if it be true, that formerly it served to hold the holy water, it is no wonder that the devil, if he had any foreknowledge of the use it was designed for, should be very unwilling to fatigue himself with carrying weapons to be employed against himself, and provide a vessel for that water by which he and his legions may at any time be confounded and put to flight. However, from the largeness of the vase, it does not seem probable that it was employed for that use. It must be acknowledged to be a valuable piece, on account of its dimensions, and the matter of which it consists.

The font of St. Zeno's church is very large, and cut out of one block of white marble. The table of the high altar likewise consists of one piece of marble, thirteen feet long, and six broad, which was the produce of this country. St. Zeno lies in the vault under this church, which is adorned with several pillars of yellow marble. On the church-door, which is plated with bronze, are represented, but very rudely, all ranks and orders of ecclesiastics. On both sides of the entrance several scriptural stories are carved on stone; those of the Old Testament on the right-hand, as one enters into the church, and those of the New on the other side. The eastern *magi* are here represented with crowns on their heads; and, in the representing the apprehending of Christ in the garden, Peter cuts off Malchus's ear, and is distinguished by a key hanging at his arm. The sculpture on the outside of this church is something remarkable, as it represents horsemen, wild beasts, hunting matches, &c. with Latin inscriptions over them, very few of which are now legible. The vulgar entertain themselves with abundance of stories relating to these images. Among other things, they tell us, that king Theodoric and Satan entered into a compact, by virtue of which, the latter was bound, at all times, to supply his majesty with good horses and hounds. The person on horseback said to represent Theodoric rides with stirrups, contrary to the practice of antiquity.

Basso-relievo's on the church-door.

On the wall, near the roof, two cocks are seen dragging a fox with his feet fastened to a log of wood: the like is seen of inlaid work on the pavement at St. Mark's church in Venice. The last piece, because the word *Galli* signifies both Cocks and Frenchmen, is supposed to allude to Charles VIII. and Lewis XII. kings of France, and the crafty Luigi Sforza duke of Milan. Misson also conjectures, that the Veronese figures allude to Desiderius king of Lombardy, or his son Adalgisus, and Pepin and Charles the Great. But I am inclined to think, that giving a mysterious signification to those grotesque figures with which the builders of the middle ages were fond of embellishing their works, is frequently attributing to them designs which they never thought of. As to St. Zeno's church, it is far from being of that antiquity commonly ascribed to it, as the title of *Rex Gallia*, to be seen in a stone inscription on the porch of this church, was unknown in such a remote epocha.

Doubt concerning the antiquity of St. Zeno's church.

Paintings in other churches.

Connoisseurs in painting will find entertainment in the church of St. Nazario, which belongs to the Benedictines, and those of St. Stephano, Fermo, &c. The Capuchine monks have some fine pieces of painting in their church, by Farenati, in one of which, as a compliment to the fathers, St. Francis is represented taking down our Saviour from the cross.

Women of Verona.

The Veronese women are well shaped, and of a fresh complexion, for which, unquestionably, they are obliged to the goodness of the air. The neighbourhood of the mountains constantly refreshes this city in the heats of summer with a cool evening breeze. And tho' the orange-trees, &c. are not exposed here in winter to the open air; yet the climate produces all kinds of fruits and vegetables in perfection.

Count Giusti's garden. Large cypresses.

In count Giusti's garden is a very grand walk of cypress-trees, some of which exceed a hundred feet in height, and are above two hundred years old. This garden, in which there is a very curious labyrinth, is laid out on an eminence, which yields a delightful prospect of the city and the neighbouring plain. It has likewise a grotto, which is so contrived, that the least sound or whisper may be distinctly heard from one corner to another. Under a statue of Ceres erected in the garden, are these words:

*Ne quid Veneri  
Deesset,  
Cum Baccho Ceres  
Associatur.*

Inscription  
under a sta-  
tue of Ceres.

‘ That nothing might be wanting to Venus, Ceres is  
‘ here joined with Bacchus.’

Under the statue of Venus is the following inscription :

*Sine me lætum  
Nihil exoritur :  
Statua in Viridario  
Mibi posita est  
Ut in Venere Venus esset.*

‘ Without me there is nothing that charms ; my statue is  
‘ placed in this garden, because a beautiful place becomes  
‘ the goddess of beauty.’

And under the statue of Bacchus :

*Ambulator,  
Ne trepides,  
Bacchum Amatorem  
Non Bellatorem  
Ad Genium loci  
Dominus P.*

‘ Passenger, be not afraid, I am Bacchus the lover, not  
‘ the warrior, and stationed here, as the genius of the place,  
‘ by the possessor.’

The country about Verona produces good peaches, me-  
lons, figs, strawberries, truffles, very large artichoaks, as-  
paragus, chefnuts, apples, pears, plums, grapes, olives, and  
esculent herbs.

Fruit, &c.  
produced in  
the Verone-  
nese.

Signior Gazzuola’s garden is laid out in fine walks, plant-  
ed with trees which afford an agreeable shade. The owner  
was formerly a counsellor, but has procured the title of count ;  
and as Gazzuola, in Italian, signifies a magpye, that bird is  
his coat of arms, with this motto, LOQUENDO, *i. e.* by speak-  
ing. This delightful place he owes to his skill in his pro-  
fession. The former owner of it, who, it seems, had ma-

Count Gaz-  
zuola’s gar-  
den and  
arms.

ny law-suits on his hands, employed Gazzuola so long to plead for him till he had no other way of satisfying his demands, but by making over the house and garden to him\*. As soon as Gazzuola had taken possession of the garden, he took down the arms of the former owner, and put up his own with the motto *LOQUENDO*, inscribed under them; which, contrary to his intention, is interpreted of the means by which he acquired this garden.

Jocular allusion to them.

Petrifications.

I shall conclude this letter with an account of the several kinds of petrifications which have been found about Verona, of which Bastiano Rotario, a physician, has a very large collection. The most remarkable among these, in my opinion, is a kind of sea-crabs called Paguri, which are rarely to be met with.

Sea crabs.

Fishes.

Betwixt Verona and Vicenza in the district of Bolco and not far from Vestene nuova are found all kinds of petrified

\* A general censure from the misbehaviour of a few is extremely uncharitable. However, the lawyers, from time immemorial, have been looked upon in a disadvantageous light. Even in Augustus's time, they were become very contemptible at Rome; for they had departed from the solid eloquence by which Cicero and Hortensius did honour to their profession, instigated one party against another, and enriched themselves by chicanery and malpractices, till that emperor saw himself under a necessity of diminishing their number, and putting a check to their avarice. In the time of Lewis emperor of Germany, it was found necessary to publish a solemn edict to put a stop to their abuses. *Aventin. annal. Boj. l. IV. ad an. 850, p. 244.* *Diminuta sunt causidicorum merces, quorum perfidia nihil ventalius. Nec est quidquam, quod Teutones, nostro ævo magis ad summam egestatem redigil quam litium calumnia & legulejorum aurijuga turba, qui quasi Sardi venales fora constipant.* 'The fees of pleaders were reduced, their iniquitous venality being grown to a monstrous height: nor are the Germans more impoverished by any thing in our age than by lawsuits, and the chicanery of the venal tribe of pettifoggers, with which the courts of justice are crowded.' However, no people perhaps shewed a greater detestation of the lawyers than the ancient Germans. *Lucius Florus, Hist. Rom. l. IV. c. 12. § 37, says, Nihil illa cæde Variana eruentius: nihil insultatione barbarorum intolerantius, præcipue tamen in causarum patronos. Aliis oculos, aliis manus amputabant: unius os sutum, re-cisa prius lingua, quam in manu tenens barbarus: Tandem, inquit, vipera fibulare desiste, i. e.* 'Never was any defeat more bloody than that of Varius, nothing more savage than the insults of the barbarians; especially towards the pleaders of causes. Of some they plucked out the eyes, and cut off the hands of others: they sewed up the mouth of one of them, having first tore out his tongue, which a barbarian holding up in his hand, sarcastically said, "Now cease to hiss, viper." Among the ancients, the character of a wicked lawyer has been exposed by Ammian. Marcell. *lib. XXX. c. 12. Cicero pro Rosc. Amer. c. 20. Seneca de ira, l. I. c. 7, l. III. c. 37. Petron. in Satyr. And, among the moderns, see Ziegler in rabul. A. Fritsch in advoc. peccant.* and the famous Italian professor of law, Aurel. di Gennaro's treatise *delle viziose maniere del defender le cause nel foro, 1745.*

fish, most of which are of the salt-water species, in a sort of white loam. The soil contains but a small quantity of chalk. These fishes are mostly well preserved, their bones being intire, and, frequently, even their scales. They chiefly consist of the *Sarda minor*, pike, soals, thornbacks; the *Hirundo marina*, a flying fish, perch, the scarus, and gudgeon.

Besides these, near Bolco are found crabs, large oyster-shells, and petrified leaves of the *Lonchys aspera*. Other petrifications.

Zannichelli, a celebrated Venetian apothecary, in the year 1721, published a treatise dedicated to P. Bonanni a Jesuit, intitled *Lithographia duorum Montium Veronensium vulgò di Boricolo et di Zoppica dictorum*. The most remarkable petrifications found in those mountains are the *Ostrea maxima rugosa*, *lapides lenticulares majores levigati*, *Conchitæ*, *Cochleitæ*, *Turbinitæ*, *Numismata sive Lapides frumentarii*, &c.

In the neighbourhood of Bognolo are found *Coralloides*; *Ostrea*, *Numismata majora*, *Tubulitæ instar Cornu Ammonis in se revoluti*, *Cochleitæ* and *Buccinitæ*. Petrified coralines are likewise dug up in Monte di Soave.

Near Ronca are found *Conchitæ læves, transversim minutissimè striati*, together with other species of the same, *Tellinitæ*; *Strombitæ læves, Strombitæ muricati & striati*, &c. *Turbinitæ fasciati, Turbinitæ fasciati & striati, Turbinitæ muricati, Turbinitæ muricati & in orbe superiore fasciati, Turbinitæ fasciati, & punctulati, Turbinitæ fasciati & echinosi, Turbinitæ heptangulares variis striis asperati, Turbinitæ alii multangulares striati, Muricites marmoreus rostro incurvato, Muricitæ leviter striati, partim rostri curvi, partim auriti, majores & minores, Murex marmoreus auritus rufescentis coloris, ostreum bivalve rufescentis coloris, Cochleitæ læves, Buccinitæ læves, Chamæ coloris cinerei transversim striatæ, Purpuritæ echiniformes, Coralloidæ, Madreporæ, Numismata sc. Lapides frumentarii*, &c.

In several other parts of the territories of Verona are found *Conchitæ, Pectinitæ auriti, Pectinitæ sulcis latissimis insigniti, Pectines ingentes striis crassioribus rugosi, Pectunculitæ minutissimè per longum striati, Pectunculitæ Listeri, Pectunculi per longum & transversum striati, Tellinitæ, Cochleitæ læves marmorei*, together with other species of them, *Cornua Ammonis, Nautilus in marmore rufescenti, Odontopetræ, Coralloides, Lapis frumentarius sc. juxta Langium Semen fœniculi, Lapis Lyncius sc. Belemnites, Alcyonia varia, Strombi, Lapides lenticulares, Purpuræ marmoreæ, Turbines in longum undati & eleganter minutatim in transversum crispati, Turbinitæ per longum & transversum striati*,

ati, Fungi, Modioli & Lapides Amygdalam referentes, Muricite auriti, Chamae dentata, & c. Bucaraita, which the country people call tortelli; these are ~~found~~ and nearly in the form of a heart, masculi, ostreum bivalve trivi. osteocollæ cretaceæ variae species, caneri variae magnitudinis, Le. folia, and other petrified leaves, as also, Echinita Spatagoides nuda, besides Mischio de Brentonico and Giallo di Torri.

The country about Verona produces several other species of good marble besides those called Mischio di Brentonico and Giallo di Torri; and specimens of all these are to be seen in many of the churches in this city.

VERONA, May 2, 1730.



## L E T T E R LXX.

### Account of VICENZA.

S I R,

Country.

**T**HE distance from Verona to Vicenza is thirty Italian miles: The road lies through a stony but fertile and pleasant country.

The city.

Vicenza contains a great many elegant and beautiful buildings, and the tops of several of them are ornamented with statues; particularly those in the piazza or area before the council-house. This piazza makes such a grand appearance that it only wants fountains to make it a Piazza di Novona in miniature. After this city fell under the Venetian yoke, they erected here, as in other conquered cities, the arms of St. Mark on a lofty pillar, which are a winged lion. On another pillar of the same kind stands the image of our Saviour.

Council-house.

The council-house called il Palazzo della Ragione has a very spacious hall; but it is not kept in good order. In the criminal court is a picture representing the final judgment, painted by Titian. In another part of this palace is the story of Noah's drunkenness, &c. painted by Paris Bardone. This large edifice contains several other fine paintings; but most of them are disposed in an improper light.

Academia  
Olympico-  
rum.

There is in this city an academy or literary society stiled the Olympici, whose design is chiefly the improvement of the



the Italian language. The academians hold their meetings in a theatre built by the celebrated Palladio; which is very well worth a traveller's notice for its admirable construction. It is but very seldom used as a theatre; the opera of Sophonisba being the only one that has been exhibited in it. The perspective of the stage is admirable, and it is decorated with statues of the Roman emperors and philosophers. The parterre or pit is likewise adorned with several statues, and the seats are disposed after the manner of the ancient amphitheatres.

Curious  
theatre.

As for the ruins of the ancient Roman theatre, not long since shewn in the Pigafetti and Gualdi gardens, nothing is now to be seen of them, an house being built on the place where it stood.

Roman  
theatre.

In the Campus Martius without the city is a triumphal arch built from a design of the abovementioned Palladio, in imitation of the ancient structures of that kind. Formerly the yearly fair, which lasts from the 15th day to the end of October, was held on the Campus Martius; but for some years past it has been removed into the city.

Triumphal  
arch.

Campus  
Martius.

In count Montenari's house is a hall finely painted, a great deal of curious stucco work, and a small gallery of select pictures.

Montenari  
palace.

The palace of count Chiragado stands in a large area, and is an elegant piece of architecture.

Chiragado  
palace.

In count Wale's house where Frederic king of Denmark lodged as he passed through Vicenza, is a good collection of fine pictures.

Count  
Wale's  
house.

The city of Vicenza is of no extraordinary extent; however there are supposed to be in it fifty-seven churches, convents, and hospitals. The cathedral affords nothing worth a traveller's notice.

Number of  
convents,  
&c.

The Dominican church deserves seeing on account of the high altar, and the inlaid Florentine work on the Palliotto, which represents the annunciation, the institution of the Lord's supper, and the resurrection of Christ. The other ornaments of the altar, consisting of flowers and statues, are also executed with a masterly hand. Here is a piece of painting representing the adoration of the eastern magi by Paolo Veronese.

Dominican  
church.

On the front of St. Barbara's church the following inscription is to be seen:

St. Barba-  
ra's church.

*Senio fatiscens Ecclesia  
V. Kal. Mart. A. MDCXCV. horrendis motibus  
Universâ nutante Urbe  
Propemodum excussa  
E situ ac ruderibus elegantior exsurgit  
A. MDCCII.*

This church, being almost ruinous by length of time, was, on the 25th of February 1695, when the whole city shook by the terrible concussions of an earthquake, almost demolished, but rose from its ruins with greater beauty and elegance in the year 1702.

S. Maria in  
Campagna-  
no.

The cieling and several chapels in the church di S. Maria in Campagnano were painted by Pordenone.

The Theatines church has been lately rebuilt.

Mons Pietatis.

The Mons Pietatis is a superb edifice, and has an excellent library opened for the use of the public.

Madonna in  
Monte.

Without the city is the church of the Madonna in Monte, which has a good front, and is covered with votive pieces.

Remarks on  
a piece by  
Paul Verone-  
se.

There is a picture, painted by Paul Veronese, in the refectory of this convent, representing pope Gregory the Great sitting with several pilgrims at table, where our Saviour also is present. Though this piece be finely executed, the invention is very absurd; for the pope sits at the upper end without his triple crown, and next to him Christ is represented without any particular symbol or mark of distinction. The next is a cardinal, and on the other side is another cardinal with a large pair of spectacles on his nose. A page dressed in the Spanish manner waits at table with a dog under his arm. Under the table a cat, a monkey, &c. are represented. The mountain on which this church and the convent to which it belongs are built yields a very agreeable prospect, which extends as far as Padua. For the convenience of the usual processions, and of pilgrims, a large ascent by steps has been made up the acclivity of the mountain. At the beginning of the ascent in the valley, a triumphal arch is erected; and on the left-hand of it is a statue of the virgin Mary.

Situation.  
Fertile  
country.

Vicenza lies between two mountains in a large plain; and the territory belonging to it on account of its fertility is generally called the garden and shambles of Venice. The meadows about Vicenza are watered by the little rivers Leogra, Lorofo, Astignello, Debita, Rerone, and Tribualo: and the ri-

vulet

vulet Bachiglione runs through the middle of the city. The finest garden at Vicenza is that of count Valmarano, which, indeed, for its situation, hedges, vista's, arbors, and beautiful walks, may be reckoned one of the noblest in Italy. A covered walk of cedar and orange-trees planted alternately, which is above two hundred common paces in length, is particularly admired. On one side of it is a broad canal well stocked with large barbels and other fish, which at the sound of a pipe immediately appear in great numbers on the surface in order to be fed. Over the entrance into the garden, on the Verona side, is the following inscription:

*Si te ingredientem graviores fortè  
Huc usque insecutæ sunt curæ,  
Eas velint nolint procul  
Nunc ut abeant facito ;  
Hilaritati namque & genio  
Pars hæc potiss, dicata est.*

*Cedros hosce qui dempserit  
Floresve carpserit  
Is sacrilegus esto,  
Vertumnoque & Pomono,  
Queis sunt sacri,  
Pœnas luito.*

*Civis, Amice, Advena,  
Qui loci amœnitate cupis oblectarier,  
Securus huc ingredi  
Teque largiter recrea,  
Nullus intus canis,  
Nullus Draco,  
Nullus falce minaci Deus,*

*Omnia sed tuta benignèque exposita.  
Sic voluit Comes LEONARDUS VALMANARA  
Hortorum dominus,  
Modestiam quòd tuam & continentiam  
Custodem forte fidat opportunum.  
Anno MDXCII.*

‘ If corroding cares have haply followed thee thus far,  
‘ though they be loth to leave thee, dispel and banish them  
‘ away. This place is more particularly dedicated to genial  
‘ mirth and festivity. Whoever shall damage these cedars,

‘ or crop a flower, let him be accounted a sacrilegious person, and be punished to appease Vertumnus and Pomona, to whom they are consecrated.’

‘ Native, friend, or stranger, who desirest to amuse thyself with the rural charms of this place, thou mayest securely enter these gardens designed for pleasure and recreation. Here is no fierce dog, no frightful dragon, no deity with his threatening weapon; but every thing here is freely and without danger exposed to thy view. Such is the pleasure of count Leonarda Valmanara, the owner of the gardens, who relies on thy modesty and good breeding, as sufficient to guard the place from any outrage.’

Wine.

This country produces plenty of excellent wine, which is particularly celebrated for its lenient quality in the pains of the gout.

Vindictive temper of the Italians, and particularly of the people of Vicenza.

The inhabitants of Vicenza are charged with being of a more vindictive temper than the rest of the Italians; on which account they are commonly called *Gli assassini Vicentini*; *i. e.* ‘ These Vicentian assassins.’ This is certain, that travellers, and especially the Germans, who have here the character of being hot and quarrelsome, should be very careful in every part of Italy to avoid disputes, and especially with the postillions, and other persons of the lower class; for the desire of revenge is such a predominant passion in them, that they have been known to follow a traveller six or eight stages to watch an opportunity of gratifying their malice and revenge.

Open violence, indeed, is little to be apprehended from them, on which account the danger is the greater.

*Omne animal timidum crudele.*

‘ Cowards are always cruel.’

Murder is looked upon in Italy in a very different light from what it is in other countries. If a robbery has been committed, either in the streets or on the market-place, in any of the towns of Italy, and the people are alarmed to stop the thief, there is always assistance at hand to pursue the criminal; but, upon crying after a murderer, no body offers to stir; and the assassin saves himself by flying unmolested to a church, convent, or other asylum, where, to the great honour of the clergy be it spoken, the villain receives all possible

sible assistance that he may escape the hands of the civil power. I remember a postillion who once drove me was treacherously stabbed at the post-house of Pistoia; and, though the fact was committed in the presence of more than ten persons, not one of them stirred a foot to seize or pursue the murderer.

The meanest citizens of Vicenza, in signing contracts or other deeds, add to their name the title of Comte Vicentino, or count of Vicenza, an empty piece of pride, which they derive from an answer, as is pretended, given by Charles V. who, when he was at Vicenza, to get rid of the importunate solicitations of several of the rich citizens, to grant them the title of counts, said in jest, Todos Contes; \* 'I make you all counts.'

M. della Vale, an ingenious apothecary, who lives on the Piazza, has a curious collection of petrifications; and especially of Verona petrified fishes. Those who are fond of these natural curiosities may collect, in many places of the district of Vicenza, *Pectunculi striati*, *Echini* and *Chelonites*; and particularly on the chalk-hill, as it is called, are found *Conchitæ bivalves*, *Tellinitæ*, *Musculitæ*, *Buccinitæ*, *Turbinitæ per longum & transversim striati*, *Pectinitæ auriti*, *Pectinitæ cum striis latissimis distincti*, *Pectunculi leviter striati*, *Echini*, *Cochleites*, *vertebræ piscium*, &c. Beyond the Capuchine mountain, near Schium, towards the north-east and on the borders of Trent, are found the *Echinitæ discoidei*, *Chelonites*, *Pectines*, and *Gagates*.

Beyond Schium, farther north, in a mountain called il Monte Summano, medals, and other remains of antiquity, have been dug up. Some derive the name of this hill from its height; but others from a temple of Pluto, the ruins of which with the following inscription, as it is said, are still to be seen there: *Plutoni Summano aliisque Diis Stygiis* †, i. e. 'To Pluto of Summanus, and the other infernal deities.' A fragment of an altar consecrated to Pluto Summanus, placed in the church of S. Maria in Monte, is mentioned by

\* As Charles V. did not settle any revenue on the burghers of Vicenza to maintain their imaginary dignity, the following proverb is not improperly applied to them:

*Per multos Comites Vicentia nutrit egenos.*

• As poor as a count of Vicenza.'

† *Vid. Fabrett. Inscript. p. 87.*

Gruter, *T. I. p. 1015. n. 7.* Macrobius and Capella *de Nupt. Philolog. lib. ii.* supposes that Summanus was put for *summus*, or *Princeps Manium*; i. e. 'The chief of the Manes.' But Summanus has not been demonstrated to be a surname of Pluto; and perhaps those two names may imply two different deities. Ovid, who thoroughly understood the heathen mythology, is himself at a loss what to make of the god Summanus; for he says, in his *Fasti, lib. vi. v. 731*,

*Reddita, quisquis is est, Summano templa feruntur  
Tunc cum Romano, Pyrrhe, timendus eras.*

'It is said, that temples were first erected to Summanus, whoever he be, when Pyrrhus grew formidable to the Romans.

The distance from Vicenza to Padua is eighteen Italian miles. The road lies through a fertile, well-cultivated plain. Passengers may go from one city to the other by water; but the passage is very tedious, being no less than sixty Italian miles by reason of the winding of the river.

VICENZA, May 3, 1730.



## L E T T E R LXXI.

### Account of the City of PADUA.

S I R,

Padua.

**T**HE Paduans boast, that the republic of Venice owes its origin and rise to their city. But it is now some centuries since Padua has been brought under the Venetian yoke, which has occasioned it greatly to decline from its former splendor; so that at present it hardly contains forty thousand inhabitants\*.

Number of its inhabitants.

Univerfity.

The univerfity erected here by the emperor Frederic II, with a view of prejudicing that of Bologna, is in a very de-

\* The number of inhabitants at Brefcia is computed to be thirty-five thousand.

clining

clining state; for the number of students at present scarce amounts to four or five hundred. This is in a great measure owing to the neglect of checking the extravagant licentiousness and insolence of the students, which formerly rose to such extremities, that no one could walk the streets after dusk without being obnoxious to their insults, which they practised with impunity. The watchword of those desperadoes in their nocturnal excursions was, *Qui va li?* i. e. 'Who goes there?' Hence they came to be called *Quivalisti*. And, though their enormities are very much decreased with their numbers, yet discreet people generally take care not to be out in the night at Padua.

In the year 1722 such a tumult happened here in the daytime, that a syndic and four students were shot by the *sbirri*. As these officers exceeded their commission, several of them were hanged, or sent to the galleys, that the students might have no cause, or pretence, to forsake the university. An inscription was also set up in the place where the tumult began, as a memorial of the satisfaction given to the students on that account. It is not above two years since count la Rosa lost his life in the streets of Padua in the night.

When a protestant traveller dies at Padua, he is buried without any difficulty either in a church or a convent, if he has only taken care to be matriculated in the university. Protestants  
buried in  
churches.

The college is called *il Palazzo degli Studii*, and is adorned with great numbers of statues of the most celebrated persons educated there with proper inscriptions. The anatomy-school has six galleries round it, for the conveniency of seeing the dissections; but it is so dark, that those operations are performed in it by candle-light. Here are no skeletons to be seen; but the professors of physic have several in their respective houses. The physic-garden has very few equals; Physic-gar-  
den. and the disposition of the plants is very elegant and convenient. It was founded by *Franciscus Bonæfidei*, who was the first professor of botany at Padua, and died in the year 1658.

Over the entrance are the rules prescribed to those who frequent this garden, with the penalties for disobeying them, &c.

The superior advantages which this garden has enjoyed above most other physic-gardens is, that *Guilandini*, *Cortuso*, *Alpino*, *Vessing*, and other celebrated botanists, have successively had the superintendency of it. *Vessing* was a native of *Minden* in *Westphalia*, and was honoured by *Ottavio Ferrari* with the following epitaph:

JOANNI

*JOANNI VESLINGIO, Mindano, Naturæ verique scrutatori solertissimo, qui sapientiæ, atque exoticarum stirpium studio Ægypto ac Syria peragrata ab Veneto Senatu rei herbariæ & corporum Sectioni præfektus, eum Latinitatis & Græcæ eruditionis cultum mutis artibus circumfudit, ut illie naturæ ludentis pompam æmularetur, hic spectaculi diritatem Orationis dulcedine deliniret, ut quantum oculi paterentur, tantum sibi aures placerent. - Decimum laboribus fractus dum miseræ plebi gratuitam operam præstat, noxia contactu vitam publicæ Saluti impendit. Jo. Pueppa Socero B. M. P. Anno MDCLV.*

To the memory of John Vesling, a native of Minden, a most indefatigable searcher after truth, and into the works of nature, who, for the improvement of his knowledge, and his skill in botany, having travelled all over Egypt and Syria, was afterwards, by the senate of Venice, appointed professor of botany and anatomy, and set forth those demonstrative sciences with all the ornaments of Greek and Roman eloquence; so that, in the former, he imitated the exuberance and flowery pride of nature; and, in the latter, he softened the horror of anatomical operations by the harmony and sweetness of his accents, which pleased the ear no less than the dissections shocked the eye. At length broken by care, and assiduity in his profession, whilst he was attending the poor without fee or reward, he contracted a fatal disease, and thus laid down his life in the service of the public. John Pueppa erected this monument as a mark of his affection to his worthy father-in-law, in the year 1655.

The Morosini garden in the Brenta Vecchia deserves the notice of those who admire orangeries and exotic plants.

The Franciscan church is one of the most remarkable places at Padua. It is dedicated to S. Antonio di Padua. This celebrated patron saint was born at Lisbon in the year 1195, and died in the year 1231. Several books are published, giving an account of his life, and the great miracles performed by St. Antony, all ushered in with the licence and approbation of the superior clergy; though many passages in those books cannot be read without offence. Indeed several Roman-catholics would look upon them as the fictions of heretics, were it not manifest from their own books that nothing is falsely charged upon them with regard to this saint.



saint. The patronage of St. Antony is certainly worth all the endeavours that a good catholic can be at to obtain it, as it is not limited to this short life, but extends to the day of judgment, with an efficacy not inferior to that which the scripture attributes to our blessed Saviour only \*. Fini, an Italian poet, has thus expressed his confidence in this saint :

*Che fo? che penso? al perentorio estremo,  
Al novissimo di mi chiama il fato,  
Con proclama di Morte io son citato  
Del' alte Rote al Tribunal supremo.  
— an punto! ó gran punto! io gelo, io tremo,  
L' evitar già sento il mio peccato;  
Vieni Antonio, e per me fa l' Avvocato,  
Se tu tra. . . causa, io più non temo.  
Io temo ben delle mie colpe il fio,  
E perche reo nel processo io sono  
Del' eterne Giustitie temo il Dio.  
Mà spero al fin de la P. . . nel trono  
S' hò la lingua d' Antonio favor mio,  
Segnatura di gratia e di per. . .*

‘ Alas! what shall I do, and whither, &c. my thoughts?  
‘ Fate calls me to the last day. I am summoned by death  
‘ before the supreme tribunal of heaven. ‘ Great important cri-  
‘ sis! O weighty concern! I shiver and tremble when I  
‘ consider what pleasure I took in sin. Come, O blessed  
‘ Antony, and be thou my advocate; if thou art able to  
‘ plead my cause, I shall no longer fear. ‘Tis true, I fear  
‘ the punishment due to my sins; I fear the divine justice,  
‘ as I shall be found guilty before the throne of God: but I  
‘ hope to find mercy at last if Antony’s tongue be employ-  
‘ ed in my favour, as it is the seal and pledge of pardon and  
‘ forgiveness.’

The chapel of this saint is almost covered with votive pieces, &c. for the cures and other favours obtained by his intercession; and among the rest is the following inscription:†

\* The devotion of the Paduans to this saint is such, that the beggars do not ask alms for God’s, but for St. Antony’s sake; and, among the votive tables, one of them has the following inscription: *Exaudit S. Antonius, quos non exaudit Deus;* ‘ Those whom God himself does not hear, St. Antony hears.’

† *Vid. Relazioni del gran Santo di Padoua Antonio, e dell’ alte sue meraviglie, di Lelio Mancini. In Padoua 1654.*

*Viator,*

*Viator, aspice novum portentum,  
ne mirere,*

*Adsunt similia sæpè & frequentia,  
At venerare.*

*Veneti maris unda incautum Livium*

*Decennem rapuit,*

*Inscio Patre*

*Alienum, non filium conquerente,*

*Bis horæ spatio tectum*

*Pietas servatum voluit.*

*Cur dubitas?*

*Ignis, Mare, Ferrum,*

*Cætera occurrentia mala,*

*Omnia Sancto cedunt.*

*Zacharias Pontinus Pater*

*Tanti muneris memor*

*Tanto Sancto posuit.*

*1645. Kal. Augusti.*

- Traveller, behold a new prodigy; yet wonder not, but
- adore the saint who often works such miracles amongst us:
- Livio, a boy of ten years of age, carelessly playing on the
- shore of the Adriatic sea, was washed away by the waves,
- while his father, knowing nothing of this accident, unex-
- pectedly found his son, whose devotion to the saint had
- miraculously preserved him two hours under water. Dost
- thou doubt of this? Even fire, water, the sword, and
- every disease own the power of the saint. In memory of
- this great mercy to his son, the father, Zachary Pontano,
- hung up this votive table to so great a saint on the 1st day
- of August, 1645.

Rich chapel  
of this saint.

In this saint's chapel I saw burning above fifty large silver lamps, and one of gold, together with two very large silver candlesticks standing on white marble pedestals. The walls are embellished with admirable basso-relievo's by Tullio Lombardo, Antonio Lombardo, Giacomo Sansovino, and Gieronimo Campagna. St. Antony's sarcophagus is of serpentine, and lies under the altar. The altar is adorned with seven angels of bronze, cast by Aspetti, and likewise with some exquisite sculpture; and indeed the chapel, in every respect, has but few equals. On one side of it are shewn two wax flambeaux, eight or nine inches in diameter, which are fixed

fixed in an iron-work; these are said to have been offered by a treacherous Turk, with a design to blow up the chapel by means of fire-works concealed in them. But it seems St. Antony prevented the calamity: for, these flambeaux being lighted, he cried out aloud three times from his coffin, that they should be put out again; which occasioned a farther examination of the flambeaux: and thus the villanous plot was discovered. We were entertained with such another story of a powder plot at Loretto. St. Antony's remains is said continually to emit a most fragrant perfume, which is chiefly smelt at a crevice behind the altar. The faint's tongue is kept with great devotion in a glass vase in the vestry, and very fervent prayers are offered up to it. Here is a vast treasure of silver candlesticks, crucifixes, gold chalices, pyxes, and several reliques belonging to the chapel.

Opposite to St. Antony's chapel is that of St. Felix, in which are some paintings in *fresco* by the famous Giotto of Florence.

Under a marble bust near St. Antony's chapel is the following epitaph by Ottavio Ferrari:

### CONSTANTINO DOTTORIO,

*Ingentis animi juveni, qui in Dalmatia militiam auspicatus, flagrante Cretico bello illuc transfuit, & memorabili Urbis obsidione strenui & maximè pugnacis nomen implevit; nam pro vallo excubans, crebrisque in hostem eruptionibus, non uno vulnere decorus, terræque tormentorum impetu excussâ pene obrutus & prope oculis captus, cum illi Senatus emeriti decoris præmium Tarvisii armorum regimen obtulisset, honesto otio labores ac pericula præferens, dum quotidie pectus mortis capax hosti objicit, glande trajectus mortalitatem magis sinivit quàm vitam. Julius Patens desolatissimus, quod accipere debuerat, posuit. Ann. M.DLCXX.*

‘ To the magnanimous youth Constantio Dottori, who,  
 ‘ having served his first campaign in Dalmatia, afterwards  
 ‘ distinguished himself in the Cretan war, and acquired the  
 ‘ reputation of a brave and intrepid soldier at the memorable  
 ‘ siege of the city of Candia; being posted before the trenches  
 ‘ in the frequent sallies made by the enemy, he received  
 ‘ several honourable wounds, and almost lost his sight, being  
 ‘ in a manner buried under-ground by the springing of a  
 ‘ mine. The senate, as the reward of his valour, offered him  
 ‘ an honourable post; but he, preferring hardships and dan-  
 ‘ gers

gers even to honourable leisure, continued in the army, where he intrepidly exposed himself to the fire of the enemy. He was at last shot by a musket-ball, and thus finished his mortal course rather than his life. Giulio, his afflicted father, erected this monument to his son, who ought rather to have performed this last office to his father, 1670.

Basso-relievo's in the choir.

In the choir are several brass basso-relievo's of scriptural history, executed agreeable to the subjects they represent. Among these, Sampson dying under the ruins of the idolatrous temple cannot be sufficiently admired. The artist that made them was Vellano, a native of Padua, who was a disciple of Donatello. The stalls in the choir are also worth seeing, being adorned with inlaid figures and sculpture.

Great altar.

Near the high altar, on the left-hand in going up to it, is a bronze candlestick, of a very extraordinary size, and incomparable workmanship. On the altar stand six silver candlesticks, near six feet high, and in the middle a crucifix of the same metal, which is much taller. Behind the altar, which is insulated or detached from the wall, a chapel has been built, meerly as a repository for reliques.

Chapel of St. Francis.

St. Francis's altar is remarkable for the delicacy of the workmanship in *pietre commesse*. It is also adorned with four black marble pillars, and two statues of white marble; one representing charity, the other grief. Among the many superb monuments in this church, that of Catterino Cornelio is one of the most remarkable: the epitaph was composed by the celebrated Ottavio Ferrari:

#### D. O. M. CATTERINO CORNELIO.

*Andreae Parentis summi Ducis impressa sanguine vestigia insistentis, omnes honorum gradus emensus, Dalmatiae, dein Graeciae cum summa potestate Legatus, triennium obsessa metropoli, manu, consilio, exemplo nutantia fata, & summum Urbis diem moratus est; sed dum in propugnaculo maxime hostibus infesto dies noctesque excubat, ollae incendiariae fulmine caelo assertus est, Insularum nobilissima una in cineres collapsae rogo funeratus. Federicus Cornelius Fratri incomparabili H. P. P. Ann. M.DC.LXXIV.*

‘ Sacred to God the greatest and best of beings, and to  
 ‘ Catterino Cornelio, who with hereditary courage treading  
 ‘ in the steps of Andrew his illustrious father, having passed  
 ‘ through all military degrees, behaved with universal ap-  
 ‘ plause

plause as commander in chief in Dalmatia; afterwards he defended Candia for the space of three years, and by his conduct, courage, and example; retarded the taking of that tottering city; but being posted in a bastion which greatly annoyed the enemy, while he exerted himself night and day with indefatigable ardour, he was removed to heaven by a red-hot bomb-shell, and buried in the ruins of the most magnificent houses, which were demolished at the same time. To his heroic brother, Frederico Cornelio erected this monument in the year 1674.

In the chapel of the Holy Sacrament is to be seen the tomb of Erasmus Gattamelata, with an image of him in armour. The equestrian statue with which the republic of Venice has honoured the memory of this general is the work of the celebrated Donatello, and stands on the area before this church. Opposite to Erasmus lies his John Antony Gattamelata, who, according to his epitaph, was not inferior to his father in military glory.

In St. Joseph's chapel is a beautiful monument of two brothers, of the family of Marchetti: it is of white marble, and adorned with statues. The deceased are highly celebrated in the epitaph, which is very extravagant, for their profound knowledge in physic and anatomy; their skill in surgery, &c. &c.

Monument  
of two brothers.

Here is also a beautiful tomb of Pius Capilistius, a Venetian general, who died in 1557.

Ottavio Ferrari, a professor in the university of Padua, and celebrated for his many learned works, lies buried between the chapels di S. Felice and del Crocifisso. His monument is so magnificent, that few learned men can boast of the like. His epitaph is as follows:

Tomb of  
Ottavio Ferrari.

*OCTAVIO FERRARIO MEDIOLANENSI in quo orando & extollendo magni Reges & Principes certarunt. Veneta Respublica præter alia decoramenta bis mille strenuorum honorario auxit. Ludovicus Magnus, Francorum Rex, sponte aureorum quingentorum annuorum congiarium diu indulfit. Christina Augusta equestri insigni extulit. Ille Regum opes ac munera animo æquans, facundiâ, fide, & consilio invidiam aut vicit, aut gloriæ incitamentum habuit. Septem & quadraginta annos cum admiratione publicè auditus est. Quinto & septuagesimo obticuit, quamdiu literis honor constabit scriptis apud posteros locuturus. Julius Ferrarius P. B. M. P. Anno MDCLXXXIV.*

' To the memory of Ottavio Ferrari of Milan, whom  
 ' great monarchs and Princes strove with emulation to ho-  
 ' nour and prefer. The republic of Venice, besides other  
 ' honours, settled a pension of two thousand florins on  
 ' him. Lewis the Great, king of France, long favoured  
 ' him with a yearly pension of five hundred louis-d'ors.  
 ' The august Christina, queen of Sweden, conferred on him  
 ' the order of knighthood. His exalted soul equalled the  
 ' wealth and munificence of kings; and by his eloquence,  
 ' fidelity, and wisdom, he either conquered envy, or made  
 ' it an incentive to glory. His public lectures were heard  
 ' with admiration for forty-seven years. In the seventy-fifth  
 ' year of his age death silenced his harmonious tongue; but  
 ' he will speak in his writings to posterity as long as learn-  
 ' ing is honoured and esteemed. This monument was erected  
 ' by Giulio Ferrari, as a mark of his tender affection to the  
 ' best of parents, in the year 1684.

Not far from this is the following epitaph on count Sicci's tomb.

COMITI HORATIO SICCO

Monument  
of count  
Sicci.

*Patr. Pat. qui avitam gloriam fortibus gestis æmulatus, in  
 propugnaculo Viennæ à Turcis obsessæ sagittâ transfixus, cuniculi  
 ruinâ penè obrutus, demum plumbeâ glande trajectus Urbis, Im-  
 perii, & Religionis victima concidit, à Leopoldo Augusto, cujus  
 in aula adoleverat, elogio Christiani Herois decoratus. Vincentius  
 Paschalicus Patr. Venet. H. M. P. Anno Sal. MDCLXXXVI.*

*Hac itur Elysum.*

' To count Horatio Sicci, a nobleman of Padua, who, in  
 ' warlike exploits emulating the glory of his ancestors, was  
 ' dangerously wounded by an arrow in the defence of Vien-  
 ' na, when besieged by the Turks, and was afterwards al-  
 ' most buried by the springing of a mine; at length being  
 ' shot by a musket-ball, he fell a glorious victim to the city,  
 ' the empire, and religion, and was honoured by the empe-  
 ' ror Leopold, in whose court he had been educated, with  
 ' the elogio of being a Christian hero. Vincenzo Pas-  
 ' chali, a nobleman of Venice, erected this monument in  
 ' the year 1686.

' By such brave actions patriot heroes mount  
 ' Ætherial heights, and find the way to heav'n.

The celebrated sculptor Augustino Zotto has shewn his  
 skill in the monument of Alessandro Contareni; under whose  
 statue is an inscription, signifying that he was commander  
 in

in chief of the Venetian fleet against Adrian Barbarosso, the Turkish admiral, &c. &c.

Of Alexander  
Contarini.

Under the statue of the celebrated cardinal Bembo, erected in his church, is the following inscription :

*PETRI BEMBI Cardinalis imaginem Hieronymus Quirinus Ismaelii filius in publicum ponend. curavit, ut cujus ingenii monumenta æterna sunt, ejus corporis quoque memoria ne à posteris desideretur. Vix. Ann. LXXXVI. Mens. VII. dies XXIX. Obiit XV. Cal. Febr. 1547.*

Monument  
of cardinal  
Bembo.

‘ Gieronimo Quirini, son of Ismael, caused this image of cardinal Pietro Bembo to be publicly erected, that, as the monuments of his genius are eternal, the memory of his mortal part might also be perpetuated to posterity. He lived seventy-six years, seven months, and twenty-nine days, and died on the 18th of January, 1547.’

The body of this famous cardinal lies at Rome in the Dominican church, called S. Maria sopra Minerva, with the following epitaph :

*Petro Bembo Patr. Ven. ob ejus singulares virtutes à Paulo III. Pont. Max. in Sac. Coll. cooptato Torquatus Bembo posuit. Obiit XV. Kalend. Februar. 1547. Vixit annos 75. menses 7. dies 28.*

His epitaph.

‘ To the memory of Pietro Bembo, a noble Venetian, who for his eminent virtues, was promoted to the sacred college by Paul III. this monument was erected by Torquato Bembo. He died January 18, 1547, aged seventy-five years, seven months, and twenty-eight days.’

Cardinal Bembo was a man of learning, and wrote very pure classic Latin; but was rather too close an imitator of the ancients, for which he is censured by Julius Cæsar, Scalliger, Gasper Francus, and Lipsius. It is said he was so proud of his elegant Latin stile, that he would often say, he would not exchange it for the dutchy of Mantua. Lanzius, in his *Oratio contra Italos*, and others, charge him with having dissuaded a friend from reading St. Paul’s epistles\*, and says, that he himself would never look into the Bible or Bre-

\* He might have read the epistles in the original Greek without endangering his Latin stile. As for the Vulgate and most other Latin translations of St. Paul’s epistles, he might justly condemn them as barbarous, without any prejudice to his own character, or that of the inspired writer; so that the charge which this author mentions is no sign of the cardinal’s profaneness.

viary for fear of corrupting the purity of his Latin stile. It seems he wrote some very obscene and licentious compositions in his younger days.

Learned  
ady.

Lastly, near the north-gate of this church is the marble statue of a very learned lady of the Cornara family, with the following panegyric under it :

*HELENÆ LUCRETIAE CORNELIAE PISCOPIÆ, Joh. Baptistæ D. Marci Procuratoris Filia Heroica, animi celsitudine, pietate, castimonia, omni literaturâ & septem linguarum peritiâ singulari, cum ab aliis Europæ Magnatibus, tum vel maximè ab Innocentio XI. P. M. perhonorifico diplomate, & ab Jo. III. Poloniae Rege datis ad eam epistolis summo opere commendatæ, quæ, posthabitis Virorum Principum conubiis, ante D. Benedicti Antislites Deo primum virginitatem vovit, post ampliff. ædibus in asceteria & peripatum conversis, ferreis uncis membra, divinis philosophicisque contemplationibus mentem acrius exercuit. Demum in celebri Patav. Collegio unico post hominum memoriam exemplo Philosophiæ Lauream adeptæ, Coronam prævenit, quam ipsi morum innocentia augurabatur in cælo. Obiit Ann. MDCLXXXIV. XXVI. Julii, Ætatis suæ XXXVIII.*

*Cujus Monumentum*

*Hieronymus Cornelius Frater*

*Graviore formâ corrigendum curavit,*

*Epigraphæ servatâ*

*MDCCXXVII.*

‘ To the memory of Helena Lucretia Cornelia Piscopia, the  
 ‘ illustrious daughter of Giovanni Battista procurator of St.  
 ‘ Mark, who, for greatness of soul, piety, and chastity, her per-  
 ‘ fect knowledge of seven languages, and every branch of  
 ‘ polite literature, was honoured with letters of commenda-  
 ‘ tion from several of the princes of Europe, particularly  
 ‘ from John III. king of Poland, and a very honourable  
 ‘ diploma from his holiness pope Innocent XI. she declined  
 ‘ many advantageous offers of marriage from persons of  
 ‘ distinction, devoted herself to God at the altar of the  
 ‘ Benedictines, and, having converted her spacious palace  
 ‘ into a convent, mortified her body with great severity,  
 ‘ and incessantly employed her mind in divine and philoso-  
 ‘ phic contemplations. Lastly, she gained the palm of phi-  
 ‘ losophy at a public act in the university of Padua (of which  
 ‘ there never was another instance in the memory of man)  
 ‘ and thus anticipated that crown, which her exalted virtæ  
 ‘ and



and sanctity of manners seemed to promise her in heaven. She died in the year 1684, on the 26th day of July, aged thirty-eight. Her brother Gieronimo Cornelio caused this monument to be altered, embellished with new ornaments, still preserving the former epitaph, in the year 1727.

This is only a memorial of this extraordinary lady's know- Account of  
ledge in divinity and philosophy, and her uncommon skill in her.  
astronomy, mathematics, and the languages; her tomb being in the church of St. Justina. She was born on the 5th day of June, in the year 1646; and, before she was eleven years of age, took the vow of perpetual chastity. On the 25th of June, 1678, she held a public philosophical disputation at Padua, where the degree of doctor of physic was conferred on her with the usual solemnity. She would likewise have been honoured with the same degree in divinity, had not cardinal Barbarigo, then bishop of Padua, prohibited it, under pretence, that by injunction of the apostle Paul, in 1 Cor. xiv. 34, no woman was allowed to teach in public. She both understood and spoke Latin, French, Spanish, and ancient and modern Greek, with fluency and elegance. The academy of the Infecondi at Rome elected her as a member, and had a medal struck in honour of her, having on one side the bust of this learned lady, with the following inscription:

*Helena Lucretia Cornelia Piscopia Jo. Bap. Procurat. S. Marci Filia.*

And, on the reverse, a laurel-tree with this legend:

*Etiam infœcunda perennat,*

Alluding to her perpetual virginity, and her admission into the academy of the Infecondi, as likewise to the immortal fame she acquired by her extensive knowledge and learning.

Anna Maria Schurmannin, who lived in Holland, and was Other learn-  
highly celebrated for her learning, and acquaintance with a ed women.  
variety of languages, was contemporary with this lady. She was born in the year 1607, and died in the year 1678\*. I have

\* When this learned lady's works were become scarce, another ingenious person of the same sex published a new edition of them, with this title, *Anna Maria a Schurmannin opuscula Ebraea, Latina, Græca, Gallica, profaica*

have elsewhere (in Vol. I.) taken notice of the three learned ladies at Milan \* ; and Charles Patin's two daughters I shall have occasion to introduce in the sequel. That women do not want capacity for literary attainments may be shewn from many unquestionable testimonies † ; but the best way for such extra-

*profana & metrica cum animadversionibus & prefatione Traugott. Christ. Dorothea Læberic, Lips. 1749.* She was born at Cologn on the Rhine in the year 1607 ; but, having spent most of her time at Utrecht, the Dutch claim her as their countrywoman. With no better right has Moller, in his *Cimbria literata*, classed her among the Holstein Literati, only because she had lived for some time at Altena, where also was printed the first part of her work, intitled *Melioris partis electio* 1673. In the year 1678 she removed from Altena to Wiewert, where she died in the seventy-first year of her age. The motto she chose shews the pious disposition of her mind, *Amor meus crucifixus est* ; i. e. ' My love is crucified.' The celebrated Dutch poet Jacob Cats, though she rejected his addresses, often mentions her with the highest praises.

\* No longer ago than the year 1733, Laura Maria Catharina Bassis took a doctor's degree at Bologna at the age of twenty-one, and was chosen a member of the academy called *Institutum Scientiarum* in that city. In 1731 I paid a visit at a place called Warmund, about a league from Leyden, to Mr. Kenemannin, the Arminian minister there, and conversed with his daughter Sarah Maria, who, though only in her twelfth year, played a thorough bass on the harpsichord admirably, had a perfect knowledge of the Bible, was very well acquainted with the heathen mythology, spoke French, English, Spanish, High and Low Dutch, and had made a considerable progress in the Latin language. She seems to be but of a weakly constitution ; and what is most remarkable in this lady is, that she has made such an extraordinary progress contrary to her inclination and the natural bent of her genius ; for she was forced upon these studies by her father, only that he might have the honour of having a learned daughter. In the year 1731, I was present at Leyden at a divinity lecture on the book of Revelation, held every Sunday by an old woman of a mean condition ; she quoted several passages of the Old Testament in the original language, and made some critical and grammatical remarks on those passages. She was commonly called the *Hebrew woman*, on account of her knowledge of the Hebrew language. The freedom with regard to religion allowed in Holland puts the commonality of both sexes upon enquiries into those parts of literature, which have any affinity with religion, more than in any other country. In the year 1715, one Teuerhof, a trunk-maker of Amsterdam, used to read a lecture three times a week, for some hours, on Spinoza's philosophy ; and among his audience, which mostly consisted of Plebeians and was noted for silence and attention, were several young women. The orator had indeed no great stock of learning, but he had an admirable genius, and expressed himself with great propriety and clearness. Secretary Pfaff himself, after spending some hours with this man, gave him the character of *Ingenium vastissimum* ; ' A most comprehensive genius.'

† Last year Donna Maria Gaetana Agnesi, a Milanese lady, gave an illustrious proof that the fair sex are capable of attaining to the highest knowledge and skill even in those sciences which are thought to be the

extraordinary persons is to imitate the lady of the Cornara family, mentioned above, and keep themselves single. What Juvenal, in his sixth satyr, says of a rich woman, *viz,* Learned women had wives.

*Intolerabilius nihil est, quam fœmina dives,*

*i. e.* ‘ Nothing can be more insufferable than a rich wife,’

May possibly with more justice be applied to a learned lady.

On the one hand, household affairs and the education of children demand an attention and activity incompatible with the love of books; on the other hand, St. Paul’s saying, that knowledge puffeth up, is especially verified in women. A man, however learned he may be, still finds many others of his sex who can enter the lists with him, which checks the risings of pride; whereas a woman of learning, being a *rara avis*, and with whom very few of her own sex can come in competition, is infatuated with such extraordinary talents, and swells with an insupportable haughtiness and conceit.

the most abstruse. She published a treatise on Algebra with this title, *Instituzioni analitiche ad uso della Gioventù Italiana*, printed in Milan 1749, 2 vol. 4to. Laura Cereta of Brescia, and Signora Chiara Matraini of Lucca, with the late late marquis de Chatelet, and a thousand others, were glaring proofs of the vast extent of female genius. The fantastical queen Christina of Sweden might have spared her indecent manner of expressing herself, as being ashamed of her sex. In her travels she had been complimented with above two thousand harangues composed and delivered by persons celebrated for their eloquence; and yet it seems not one of them pleased her majesty. Bourdelet, her physician, took upon him to ask her the cause of this strange dislike to the orations made in praise of her; to whom she answered, ‘ I am tired with being always entertained with the same tune, such as, the illustrious daughter of the great Gustavus; the tenth muse; the Sappho of our age; the ornament of my sex.’ ‘ These gentlemen’ (continued she) ‘ are at a wonderful deal of pains in dinning my ears to put me in mind that I am a woman; this is what I am but too sensible of without all this pother. Such was her contempt for, and the mean opinion she had of, her own sex. Dr. Argoud of Vienna seems to have been aware of this foible of Christina; for he never made use of the word Queen throughout his whole speech. Accordingly it was the only harangue she heard with patience; and the author received substantial marks of her approbation. In drawing a comparison between her and the most distinguished heroes, he asserted that she not only equalled but surpassed them all. This piece of adulation flattered the vanity of this fantastic queen, who affected to be thought to have nothing of her own sex in her composition. See Abbe D’Artigny’s *Nouveaux Mèmoires d’Historique, de Critique, & de Literature*, art. 26. Paris, 1749.

Oratory of  
the Franciscans,

In the oratory of the Franciscan church, of which I am now speaking, are three large pieces of painting in *fresco* by Titian, besides several fine monuments belonging to the Corraresi family. The tower of this church is ascended by two hundred and fifty steps, and yields a charming prospect all over the adjacent large plain; but at the same time it discovers the nakedness of Padua: for it appears from the top of this high tower that a great part of it is taken up with gardens, &c.

Fine prospect.

Chiesa della  
Annunciata.

The small church della Annunciata has little remarkable except the painting in *fresco* by Zotti. The oval area near it, called Arena, is thought to have been anciently used for exhibiting spectacles, like an amphitheatre. The palace built on it is likewise of an oval form, and belongs to the noble Venetian family of the Foscari.

Church of  
St. Augustine.

St. Augustine's church belongs to the Dominican monks. The high altar is worth seeing on account of its fine sculpture and inlaid work; and in the choir are some tombs of eminent personages of the Carrara family, &c.

Monument  
of Charlotta  
queen of Cyprus  
and her  
mother.

Not far from the altar di S. Salvatore are the monuments of Charlotta, a daughter of Jacob king of Cyprus, and of her mother Marietta. The former died in 1480, but the latter in 1503.

Vestry.

The vestry-altar is a very grand piece of sculpture adorned with several exquisite white marble statues. Here also lie the Buzzacarena family, all with very extravagant epitaphs.

Library.

In the convent are forty monks. Its library is well contrived but not large, and the manuscripts are kept in a separate closet.

Picture of  
Albertus  
Magnus.

In the great gallery is shewn a cell said to have been that of Albertus Magnus; and under a picture of his, in this convent, is the following distich:

*MAGNVS hic ALBERTVS Patavi augustissima proles  
Cœnobii splendor, palma, corona, decus.*

Behold! Albertus Magnus, the illustrious native of Padua, the crown, the glory, and ornament of this convent.

St. Bartho-  
lomew's  
church.

In the church of St. Bartholomew, which belongs to the Benedictine nuns, are some good pieces of painting; but its other ornaments are mean, and the walls covered only with old tarnished gilt leather.

In the first chapel on the left-hand on entering the Capuchin church, lies the celebrated cardinal Commendon, whose life has been written by Flechier with all the judgment and elegance which recommend his other biographical pieces. He died in the year 1584, on the 7th of January, in the sixty-second year of his age: His epitaph has nothing remarkable in it.

The Carmelite church, among other curious embellishments, is particularly remarkable for fine sculpture.

In St. Andrea Corfini's chapel is the following epitaph on a lady who dropt down dead, during the celebration of her nuptials:

*ELIZABETHÆ SALOMONIÆ Patritiæ Venetæ, nuptæ, innuptæ, ipso sponsalium momento extinctæ, Nicolaus Comes de Lazara Eques inter utramque fatem desolatissimus pro thalamo tumulum posuit, ut saltem cineres & ossa misceret. Ann. MDCLXXIII.*

‘ To Elizabeth Salomonie descended from a noble Venetian family, who was neither married nor single, but died in the very instant of her espousals; this tomb was raised by Nicolas count de Lazara, her afflicted husband, instead of a nuptial bed; that at least their ashes might be mingled together. 1673.’

The cathedral is not yet finished, and the model of it is fixed against the wall at the entrance of the church. The bishop's annual revenues exceed a hundred thousand scudi or crowns.

In the chapel of the Zabarella family is shewn a picture of the virgin Mary, painted, as is pretended, by St. Luke; which Robert king of Naples made a present of to Petrarch the famous Italian poet, and the latter bestowed it on this church.

On the right-hand of St. Carlo's altar is the following epitaph:

D. O. M.

CAROLO PATINO.

*Pris. Equ. D. M. pris. numismat. studiis clariss. famam celeberrimi patris æmulato, è patrio in Patav. Lyceum excepto, post totam Europam lustratam, præmiis & majorum Principum grati aucto, cum calumnia feliciter luctato, ac pro fundamento virtutis fortunæ ruinis uso, ob veterem eruditionem erutam, posterorum cultum*

*cultum promerita Magdalena Ommetz Paris. uxor, Gabr. Carola Santa Paulina, & Carol. Cath. Filiæ, extremo amoris argumento, annuente Capitulo, parentant. Ob. An. MDCXCIII. X. Oct. etat. suæ An. LIX. Mens. VIII. D. X.*

‘ To God the greatest and best of beings.’

‘ And to the memory of Charles Patin, knight, and doctor  
‘ of physic, of the university of Paris, who, being like his  
‘ father, famous for his knowledge of ancient coins and medals,  
‘ was admitted a member of the university of Padua;  
‘ and, having travelled all over Europe, received signal  
‘ marks of favour and approbation from many sovereign  
‘ princes; struggled with envy and calumny; and shone  
‘ with superior lustre in adversity, &c. his affectionate wife  
‘ Magdalen Ommetz a native of Paris, Gabr. Carola Santa  
‘ Paulina and Carola Catharina, his daughters, erected this  
‘ monument, as the last mark of their love, with the consent  
‘ of the chapter. He died on the 10th day of October,  
‘ 1693, aged 59 years eight months and ten days.’

Three learned women  
of the name  
of Patin.

In this epitaph mention is made of three ladies of uncommon erudition. Magdalen Ommetz, wife of Charles Patin, published a book intitled *Recueil de Reflexions morales & Chretiennes* in 1680. Their eldest daughter Gabriela Carola Santa Paulina, in the same year, held a public disputation on several philosophical Theses, her father sitting as moderator, and wrote a dissertation to shew why the figure of the phoenix was struck on some of Caracalla's coins, which are still extant. Her younger sister, Carola Catharina Patin, made a public oration at Padua in the year 1683, on account of raising the siege of Vienna, which was received with great applause, and afterwards printed. In the year 1691 she published, at Padua, *Tabellæ selectæ & explicatæ*, or copper-plates of the most celebrated paintings by the best hands, as Titian, Paolo Veronese, Leonardo da Vinci, Tintoretto, Bassano, Holbein, &c. with explanations of them. Both these sisters were members of the academy of the Ricourati at Padua.

Inscription  
on an image  
of Christ.

In the church of St. Francis, at an altar over which is placed a miraculous crucifix, is the following elegant inscription by Ottavio Ferrari:

*Christi Servatoris imaginem, vultus placidâ majestate serenos,  
deciduis æternæ clementiæ radiis atque admirandis operibus hu-  
mano generi beneficos ac salutare, ab obscuro & ignobili loco in hanc*

*angustiore sedem transtulit Pater PAULUS A PLEBE SACCI, eamque collatitiâ piorum stipe ad fastigium perduxit, aræque suggestu & peregrino marmore excoluit. Anno MDCLXIX.*

‘ The image of our Saviour, Christ, whose countenance,  
 ‘ majestically serene, beams with rays of infinite love and  
 ‘ mildness, and which has in a wonderful manner and by  
 ‘ innumerable instances imparted its salutary virtues to af-  
 ‘ flicted mortals, was removed into this more conspicuous  
 ‘ situation from an obscure and mean place by father Paolo  
 ‘ a Plebe Sacci, who, assisted by the contributions of de-  
 ‘ vout persons, completed his pious design, and erected an  
 ‘ altar of very costly marble in honour of it.’

In this church lies buried the celebrated civilian Gierom- Monument  
 nimo Cagnolo, who died at Padua in the year 1551. of Jerom  
 Cagnolo.

On the right-hand of the main entrance is the following  
 florid epitaph:

*JACOBO SCARABICIO Patavino, in quo Moderator tem- Epitaph on  
 porum munerumque largitor Deus, annos simul ac virtutes contrax- Scarabicii.  
 it; cui annum quartum supra decimum vix agenti & morum in-  
 tegeritas, ingenii solertia, sermonisque blanditia fuit, ut Patavinis  
 civibus foret exemplo, amori & admirationi. Nunc veluti lectis-  
 simum in terris florem, cælo jam gratissimum, quo nonas Martii  
 non tam veris, quàm ætheris ingressu in amœnissimum deliciarum  
 horium subinvidi transtulere Superi. Sebastianus Pater, in Pa-  
 tavino Lycæo Publicus Medicinæ Lector, acerbissimum animi dolo-  
 rem hoc uno leniens, quod jucundissimo unci filii conspectu convic-  
 tuque in cælis iterum fruiturus, flagrantis desiderii Monumentum  
 posuit. MDCLIV.*

‘ To Giacopo Scarabiccì, a native of Padua, to whom  
 ‘ the eternal being, who presides over time, and is the giver  
 ‘ of every noble endowment, was pleased to allow a term  
 ‘ of years very disproportionate to the extraordinary virtues  
 ‘ and accomplishments with which he had endued him; for  
 ‘ for the purity of his morals, the acuteness of his genius,  
 ‘ the elegance of his language and behaviour made him, at  
 ‘ the age of fourteen, the pattern, the delight, and admira-  
 ‘ tion of the citizens of Padua. Now the heavenly powers,  
 ‘ being enamoured of this most fragrant flower, and as it  
 ‘ were envying the earth the possession of it, transplanted it  
 ‘ to the celestial paradise on the ninth of March, which,  
 ‘ instead of a temporary, proved to him the entrance on an  
 ‘ eternal

‘ eternal spring. Under such an afflictive loss, the only  
 ‘ comfort to Sebastino his father, professor of physic in the  
 ‘ university of Padua, is the consideration, that he shall  
 ‘ again one day, in heaven, see, and enjoy the conversati-  
 ‘ on of, his dearly beloved son; to whom he has erected  
 ‘ this monument of his grief and tender affection.’ 1654.

Whether the expression *subinvidi Superi* becomes a Christi-  
 an pen, may be questioned by some, and be absolutely con-  
 demned as profane by others.

Francesco di  
 Paola.

The church of S. Francesco di Paola is small but very  
 elegant, and has an arched roof well painted. On the great  
 altar are several marble statues and a very rich tabernacle.

Theatine  
 church,

The Theatine church, which is dedicated to S. Gaetano,  
 is intirely lined with Marmo pavonazzo, or a violet-coloured  
 marble, beautifully variegated with white; and has several  
 other ornaments well worth seeing. The altar is adorned  
 with eight fine pillars of black and white marble, and a re-  
 presentation of our Saviour in his agony on the mount of  
 Olives, admirably cut in wood, in the middle. In the ves-  
 try are shewn two pieces representing martyrdoms, painted  
 by Paolo Veronese. It is well known that the Theatine  
 monks derive their name from Theati, a small episcopal see  
 in the kingdom of Naples, where the order was first insti-  
 tuted in the year 1523.

Tomb of  
 Briofci in S.  
 Giovanni in  
 Verdaca.

On the outside of the church di S. Giovanni in Verdaca  
 or Viridario, is a monument of Briofci, a statuary of Padua,  
 who, if his epitaph does not run in the usual strain of those  
 compositions, was a very extraordinary artist, and emulated  
 the ancients.

Memorial  
 of the siege  
 of Padua.

Over the entrance into the garden belonging to the con-  
 vent adjoining to this church are to be seen two iron cannon  
 balls, and between these a third of white stone, said to have  
 been shot into the wall at the siege of Padua by the emperor  
 Maximilian I. with this inscription under them alluding to  
 the imperial standard, &c.

*Ales Jovis ter maximi,  
 Matris Deorum Bijuges  
 His lusitabant sphaerulis,  
 Non ergo lucri & sanguinis,  
 Sed imperii, sed gloriae.*

With



‘ With such little spherical balls as these, great Jove’s eagle and the lions of Cybele played, not for gain, or blood, but for glory and empire.’

St. Justina’s church is an elegant and magnificent edifice, St. Justina, and in many particulars resembles that of St. Paul at London. It is divided into three naves or isles, and is very well enlightened. The altars, which, exclusive of the high altar, amount to twenty-four, are embellished with the finest sculpture, and Florentine work of *lapis Lazuli*, mother of pearl, jasper, agate, &c. Even the pavement about the altar is inlaid work, and that of the church of red, white, and black marble curiously arranged. This church is adorned with nine beautiful cupola’s, three of which are larger than the rest, and have galleries with a balustrade on the inside. The ornaments of this church are daily increasing; and will never be discontinued, for this prudential reason, that, whilst any work is carrying on, very large sums left by legacies, &c. accrue to the convent to which the church belongs: Besides, the stated revenue of it is computed at a hundred thousand ducats. This church is built in the form of a Latin cross, and the length of it within, the choir included, is a hundred and eighty-three common paces, and the breadth seventy-eight: The length of the cross-isse is a hundred and twenty-eight such paces.

The martyrdom of St. Justina, an admirable piece painted by Paolo Veronese, hangs over the high altar. There are two organs placed opposite to each other in the choir; and the stalls are adorned with incomparable basso-relievo’s representing historical passages out of the Old and New Testament. These pieces were executed by one Riccard, a Frenchman, who spent no less than two and twenty years in carving these exquisite pieces.

Besides the remains of St. Justina and other saints, this Reliques. church boasts of being possessed of the body of St. Luke the evangelist; which, however, occasioned great disputes between the Benedictines, to whom this church and convent belong, and the Franciscans of St. Job’s church at Venice, who maintained that the genuine body was in their possession. But at length pope Gregory XIII. decided the point in favour of the Paduans; however the head of the same evangelist is shewn at Rome in the church of the holy Apostles. As all the ornaments of this church are new, no old inscriptions are now to be seen here, except a long narrative near the

the pretended remains of St. Luke, which is inserted in Salamon's *Inscriptiones urbis Patavinæ* \*. The celebrated learned lady of the Cornara family, whom I have often mentioned before, lies in the burial-place of the monks according to her own request, and the monks erected a monument to her memory in the year 1684.

Eighty Benedictine monks constantly reside in this convent. Their library is extremely well chosen, and ornamented with fine sculptures. The convent consists of several courts, and in the cloister of the largest court the whole life of St. Benedict is painted in *fresco*, and illustrated with Latin verses.

Before the church of St. Justina is a piazza or area anciently called Campus Martius, but now known by the name of Prato della Valle. On the first Saturday of every month a market for cattle is kept in this place; and the vulgar are persuaded that during the greatest heats of summer no gnats or flies are to be seen in this market. As I happened to be there on a market-day, I could from ocular demonstration confute this idle tradition, which, though it be evidently false, passes here for a certain truth. Between Prato della Valle and St. Justina's church is a place separated by a ditch to preserve it from being profaned by the cattle, because a great number of martyrs are supposed to have been put to death there; on which account it is distinguished by the name of il Campo Santo or the Holy Field.

In the year 1273, in laying the foundation of the hospital called La Casa di Dio an old leaden coffin was found, and in it a sword, on which, according to Scardeoni, were the following unintelligible lines:

Supposed  
grave of An-  
tenor.

Obscure in-  
scription.

† *Cum super, A, sumes primum tibi Dardane gramma  
Auxilium a superis subito tibi Numine clama.  
Heu Patavum qui te profugus construxit ab igne  
Multoties tali pesti subjeete malignæ.  
Mors cita, vita brevis, Patavos in Pace volentes  
Vivere, non passa est, gens hoc fatale ferentes  
Admonet, & punit nullo discrimine Cives.*

\* This work was published at Padua in 4to in the year 1701; but is full of typographical errors.

† This inscription must have been the composition of the monks, as appears by the rhyme, &c.

In order to strike out, at any rate, some elucidation of this prophetic inscription, it has been observed, that the government of all the sovereigns and lords of this city, whose name began with an A, as Attila, Acciolini, Ansedisi, Albert Scaliger, Andrea Neri, &c. were extremely tyrannical and unfortunate. This sword is said, in the year 1334, to have been delivered up to Albert Scaliger according to his command; but the above-mentioned coffin was, in the year 1283, set up on the left-hand of the main entrance into St. Laurence's church; and being supposed, for what reason I cannot conceive, to be the tomb of Antenor the Trojan, Lupatus de Lupatis, one of the magistrates of this city, and a man of learning, caused the following verses to be cut in Gothic characters on the stone case in which it is inclosed:

*C. Inclitus Antenor patria vox nisa quietem  
Transtulit huc Enedum Dardanidumque fugas,  
Expulit Euganeos Patavina condidit urbem  
Quam tenet hic humili marmore cęsa domus.*

The first line of this inscription seems to convey no meaning. On the other side of the case are the following lines shewing the date 1284, when this coffin was set up here, &c.

*Cum quater alma Dei natalia viderat Orbis  
Post decies octo mille ducenta super,  
Extulit hæc Paduę Pręses, cui nomen Olive,  
Cognomen Cleri, patria Floris erat.*

On the arch under which the coffin is placed are these words:

*Potestate nobili viro D. Fantone de Rubeis, de Florentia, perfectum fuit hoc opus.*

' This work was completed when Fantoni de Rubeis a native of Florence was Podestà of this city.'

The abovementioned Fantoni was three times Podestà of the city, namely, in the years 1284, 1285, and 1295. Virgil, *Æn. I. v. 246, & seq.* says, indeed, that Antenor built a town called Patavium. And with him also agrees Seneca, *Consol. ad Helviam, c. 7.* But, according to the poet's description, that city must have been built on the river Timavus, which empties itself \* into the sea near Aquileia, and not on the banks of the Brenta. His words are: *Antenor*

\* See Pliny, *Hist. Nat. lib. ii. c. 103. lib. iii. 18, 19.* who places the Timavus in the neighbourhood of Trieste and Aquileia. See also Livy, *lib. xii.*

*Antenor potuit mediis elapsus Achivis  
 Illyricos penetrare sinus, atque intima tutus  
 Regna Liburnorum; & fontem superare Timavi:  
 Unde per ora novem vasto cum murmure montis  
 It mare præruptum & pelago premit arva sonanti.  
 Hic tamen ille urbem Patavi, sedesque locavit  
 Teucrorum*

- ‘ Antenor, from the midst of Grecian hosts,
- ‘ Could pass secure, and pierce th’ Illyrian coasts :
- ‘ Where rolling down the steep, Timavus raves,
- ‘ And thro’ nine channels disembogues his waves.
- ‘ At length he founded Padua’s happy seat,
- ‘ And gave his Trojans a secure retreat.’

DRYDEN:

Virgil and Claudian attribute nine mouths to the Timavus ; whereas Strabo mentions only seven ; with whom also Martial agrees.

Of the Euganei.

The Euganei in whose country Antenor, after he had conquered them, is said to have built the ancient Patavium ; according to Livy, *lib. i. c. 1*, inhabited the country that lies between the Adriatic gulph and the Alps. Hence Pliny also calls them *Graiarum Alpium incolæ* ; i. e. ‘ The inhabitants of the Grecian Alps.’ So that their country appears to have been situated towards the north-east, and at a great distance from the modern Padua. However, their colonies, in process of time, might have extended themselves towards Verona ; and this conjecture is favoured by Pliny.

xli. *Strab. lib. v. P. Mela lib. ii. c. 4. Servius ad Æneid. lib. i.* But Claudian in *Sexto Cons. Honor.* seems to differ a little from these, and joins it with the Tessino, the Mincio, and the Adda. His words are :

*Frondentibus humida ripis  
 Colla levant, pulcher Ticinus, & Addua visu  
 Cavaleus, velox Athesti, tardusque meatu  
 Mincius, inque novem surgens ora Timavus.*

- ‘ Her dropping locks the silver Tessin rears ;
- ‘ The blue transparent Adda next appears ;
- ‘ The rapid Adige then erects her head ;
- ‘ And Mincio rising slowly from his bed ;
- ‘ And last Timavus, that with eager force
- ‘ From nine wide mouths comes gushing to his course.’

ADDISON.

S. Maria

S. Maria delle Gratie is an elegant church, and belongs to the Dominican monks.

S. Maria delle Gratie.

S. Maria de' Servi is also called from the order of monks to which it belongs, who have assumed the name of Servi divæ Mariæ, or, as they are commonly called, Servites. A connoisseur in sculpture will be highly pleased with the altar in the middle of the church, and the exquisite basso-relievo's of bronze on the monument of the civilian Paolo de Castro, who died towards the close of the fifteenth century.

S. Maria de' Servi.

The church of St. Philip and St. James belongs to the eremetical fathers of St. Augustine. This church and the convent to which it belongs is remarkable for being the place, where great numbers of Germans and other foreigners, have, according to their desire, been deposited. Around the genealogical tree of Luca Salvioni, a civilian, are these words:

Church of St. Philip and St. James.

*O quàm misera fortuna, quæ caret invidiâ.*

‘ How wretched is that state of life that is not envied ?

The chapel belonging to the family of Zabarella is beautifully painted by Andrea Mantegna; and in the vestry is a picture of John the Baptist, by Guido Rheni.

In the wall on the outside of this church is to be seen a stone pulpit, in which Luther is said to have preached. The antiquary who attended us very gravely assured us, that Luther was *un gran predicatore*, i. e. ‘ A famous preacher;’ but that being disappointed by one pope of a cardinal’s hat, which another pope had promised him, he, out of resentment, gave himself up to a very strange heretical way of preaching.

Luther’s pulpit.

In the church of St. Sophia the German students of physics, or *ex ordine gratioso*, as they are styled in some inscriptions, are generally buried. On a white marble table, facing the high altar, are these words:

Church. of St. Sophia.

*Serenissimi  
Ferdinandi Caroli Gonzagæ  
Ducis Mantuæ, Montisferr. Carolop. &c.  
Clementissima viscera.  
V. Jul. Ann. Sal. MDCCCVIII.*

A duke of Mantua’s Clementissima viscera.

‘ Here are deposited the most compassionate bowels of the  
 ‘ serene Ferdinand Carlo Gonzaga, Duke of Mantua, Mont-  
 ‘ ferrat, &c. on the fifth day of July, 1708.’

*Clementissima viscera* is a very common phrase, and I suppose the ingenious author alluded to the Greek word *σπλαγχα*, which metaphorically is often used to denote pity, compassion, &c.

Church del  
 Spirito San-  
 to.

In the church del Spirito Santo lies Scipio Gonemi, who, as his epitaph says, died at the age of ninety-six, on the same day and the same hour in which he was born.

St. Tho-  
 mas's  
 church.

The church of St. Thomas of Canterbury belongs to the fathers of the Oratory of S. Filippo Neri; who have assigned five separate burying-vaults for so many different classes of men, women, and children, with inscriptions over every one of them.

Town-  
 house.

The principal among the civil edifices of Padua is il Palazzo della ragione, or the town-house, though the great hall does not answer common report. The plan of it is rhomboidal: It is a hundred and twenty-four common paces in length, and forty-three in breadth. The roof is proportionably lofty, and arched, being strengthened at the top with cross iron bars, and covered with lead on the outside. On the cieling, Giotto, assisted by some of his disciples, has allegorically represented the influences of the sun in the twelve signs of the zodiac. But, after all, this apartment has not a proper light for fine paintings, and is not kept in any tolerable order. In going up to this hall, which is in the second story, over the first door on the left-hand, is a statue of Livy the historian, with these words under it:

Inscription.

*T. Livius Patavinus, Historicorum Latini nominis facile princeps, cujus doctrinum & lacteam eloquentiam ætas illa, quæ virtute pariter ac eruditione florebat, adeo admirata est, ut multi Romam non ut urbem rerum pulcherrimam, aut Urbis & Orbis Dominum Octavium, sed ut hunc virum inviserent audirentque à Gabibus profecti sunt. Hic res omnes, quas Popul. Rom pace belloque gessit, quatuordecim Decadibus mirâ styli facilitate complexus, sibi ac patriæ gloriam peperit sempiternam.*

‘ Titus Livius, a native of Padua, the chief of all the  
 ‘ Latin historians, whose learning and flowing eloquence,  
 ‘ even the age in which he lived, when virtue and learning  
 ‘ were

‘ were at so great a height, admired to such a degree, that  
 ‘ several persons came from the remotest parts of the west,  
 ‘ not to see Rome (though it was the most magnificent sight  
 ‘ on earth) or the great Augustus, who was emperor of that  
 ‘ city, and of the whole world, but to see and hear this  
 ‘ great man. His history of all the civil and military trans-  
 ‘ actions of the Roman people comprized in fourteen *decads*,  
 ‘ and written with wonderful purity and elegance of stile,  
 ‘ is an everlasting monument of glory to himself and his  
 ‘ country.’

This statue holds a book, in which these words are legible :

*Parvus ignis magnum sæpè fuscitat incendium. Excessit à  
 vita VI. Tiberii Cæsaris anno, ætatis verò suæ LXVI.*

‘ A little fire oftens kindles a large conflagration. He de-  
 ‘ parted this life in the sixth year of the reign of Tiberius,  
 ‘ and the sixty-sixth of his age.’

Over the second door on this side of the town-house, stands **Albertus Pa-**  
 a bust of Albertus Patavinus, with the following inscription : **tavinus.**

*Albertus Patavinus Heremitanæ Religionis splendor, conti-  
 nentissimæ vitæ, sumptâ Parisiis insulâ Magistrali, in Theologia  
 tantum profecit, ut Paulum, Moysen, Evangelia, ac Libros  
 Sententiarum laudatissimè exposuerit. Facundissimus eâ ætate con-  
 cionator immortalis memoriæ optimo jure datur.*

‘ Albertus Patavinus, the glory of the eremitical order, a  
 ‘ person of the most exemplary chastity, who, having enter-  
 ‘ ed into the order of priesthood at Paris, made such progress  
 ‘ in the study of divinity, that his expositions of St. Paul’s  
 ‘ Epistles, the Pentateuch, the Gospels, and the book of  
 ‘ Proverbs, were justly received with applause. The most  
 ‘ eloquent preacher of his age, as he undoubtedly was,  
 ‘ well deserves a lasting monument to transmit his name to  
 ‘ posterity.’

Over the door of the hall, on the other side of the build- **Pietro Apo-**  
 ing, is a stone image of Pietro Aponi, with this inscription : **ni.**

*Petrus Aponus Pat. Philosophiæ Medicinæque scientiff. ob id-  
que Conciliatoris nomen adeptus, Astrologiæ verò adeò peritus, ut  
in Magiæ suspitionem incidere, falsoque de hæresi postulatus, al-  
solutus fuit.*

‘ Pietro Aponi of Padua, called the *Conciliator* for his pro-  
found knowledge in philosophy and physic. His skill in  
‘ astrology was so great, that it caused him to be suspected  
‘ of being a magician, and consequently he was charged as  
‘ guilty of heresy ; of which, however, he was acquitted.’

Proceedings  
of the In-  
quisition a-  
gainst Apo-  
ni.

On what grounds Pietro Aponi is said to have been acquit-  
ted by the Inquisition I cannot conceive. Spondanus, in his  
*Annal. Eccles.* and other writers, expressly say, that Aponi  
died during his trial, and was privately buried ; but that the  
Inquisition carried on the prosecution after his death, and for  
want of the criminal’s real body burnt him in effigy. Naude,  
in his *Apologie des grands hommes accusés de Magie*, c. 14.  
Bayle, in his *Dictionaire Crit.* and M. Heuman, in his *Acta  
Philosoph.* Art 3. have vindicated this learned man against the  
charge of sorcery. But indeed in those times a small skill in  
the sciences was sufficient to make a man suspected of magic  
and dealing with the devil. Aponi owes the title of *Con-  
ciliator* to a book that he published in the year 1483, in fo-  
lio, with the title of *Conciliator differentiarum Philosophorum  
præcipuè Medicorum*. His life has been written by Tomasini  
in *Elog. illust. Viror.* p. 22. and Scardeoni, *de antiq. Urbis Pa-  
tavii & claris ejus civibus*. But the latter is something inac-  
curate : for, according to him, Pietro Aponi died in the year  
1305 ; whereas, from other authorities and circumstances, it  
is evident that he lived till the year 1316, and died at the age  
of sixty-six.

Over the other door is the statue of Paulus Patavinus,  
with the following pompous encomium under it :

Inscription  
under Pau-  
lus Patavi-  
nus.

*Paulus Patavinus Jurisconsultorum clariss. hujus nostræ urbis  
decus æternum, Alexandri Mammæ temporibus floruit, ad Præ-  
turam, Præfecturam, Consulatumque evectus, cujusque sapienti-  
am tanti fecit Justinianus Imp. ut nulla non Civilis juris parti-  
cula hujus legibus decoretur, qui splendore famæ immortalis, oculis  
posteritatis admirandus, insigni imagine hæc meritò decoratur.*

‘ Paulus



‘ Paulus Patavinus, the most eminent of civilians, and  
 ‘ the eternal ornament of this our city, who flourished in  
 ‘ the time of Alexander Mamma, and was promoted to the  
 ‘ prætorship, præfecture, and consulate, whose wisdom the  
 ‘ emperor Justinian held in such high esteem, that he made  
 ‘ great use of his maxims to embellish every part of his In-  
 ‘ stitutes of the Roman law, and whose fame is immortal,  
 ‘ is deservedly honoured with this statue, that he may be  
 ‘ admired by posterity.’

On the west side of the hall, under a marble statue, this inscription is to be seen :

ΙΕΩ ΑΡΙΕΤΟΤΕΛΕΙ ΝΟΕΙΝ ΚΙΚΕΡΟΝΙ ΤΕ ΕΙΠΕΙΝ

*SPERONO SPERONIO sapientissimo, eloquentissimo, op-  
 timo & Viro & Civi, Virtutem Meritaque æta vita, sapientiam,  
 eloquentiam declarant scripta, publico Decreto Virbis Quatuor-  
 Viri P. Anno a Christo nato M.D.XCIV. Ab urbe vero conditâ  
 MM. die XI.*

Inscription  
 under Spe-  
 ronus Spe-  
 ronius's sta-  
 tue.

‘ To Speronus Speronius, who was equal to Aristotle in  
 ‘ reasoning, and to Tully in eloquence ; a person eminent  
 ‘ for wisdom, probity, and patriotism ; whose virtue and  
 ‘ merit shone in his life ; whose wisdom and eloquence ap-  
 ‘ pear conspicuous in his writings, this statue was erected by  
 ‘ a public decree in the year 1594 of the Christian æra, and  
 ‘ in the two thousandth year and eleventh day from the  
 ‘ building of the city.’

A marble bust of Livy is fixed against the wall ; and un-  
 der it, upon another stone, is the following inscription :

V. F.  
 T. LIVIVS  
 LIVIAE T. F.  
 QVARTAE L.  
 HALYS  
 CONCORDIALIS  
 PATAVI  
 SIBI ET SVIS  
 OMNIBVS.

This is an ancient inscription, and was found near the  
 place where a temple of Concord formerly stood. Others

pretend that it was dug up under the foundation of St Justina's church, about the middle of the fourteenth century. The head that is fixed over this inscription is a beautiful antique: but whether the bust and inscription were designed for Livy the historian is another question. Sertorius Ursatus, in *Marmor. erud.* p. 142, according to the information given him by Marquard Gudius, conjectures, with very great probability, that the latter belonged to a freedman of Titus Livius's daughter.

Livy's remains.

The Paduans are firmly persuaded that the bones found inclosed in a leaden coffin in St. Justina's church, in the year 1413, must have been those of Livy; and accordingly they were brought with great solemnity into the council-house, by order of Xiccone Polentoni, who was chancellor of Padua at that time, and may be reckoned among the chief restorers of learning in Italy. Under the aforefaid ancient inscription are the following words:

*T. Livius quarto Imperii Tib.*

*Cæsaris anno vita excessit,*

*Ætatis vero suæ LXXVII.*

*M. D. XLVII.*

‘ T. Livy died in the fourth year of the reign of Tiberius Cæsar, and in the seventy-seventh of his age. 1547.’

On the outside over the door leading to the *Officium Sanitatis*, or Board of Health, are these words:

*Ossa T. Livii Patavini unius omnium mortalium judicio digni, cujus propè invicta calamo invicti populi Romani res gestæ conscriberentur An. 1548.*

‘ Here lie the bones of T. Livy, a native of Padua, whose matchless pen alone, in the opinion of most men, was qualified to transmit to posterity the noble achievements of the invincible Romans. 1548.’

The proofs on which the opinion, that the bones found in the year 1413 did belong to Livy the historian, rests, are so far from amounting to a demonstration, that it is a dubious whether they are not the skeleton of a female. Indeed Xiccone Polentoni, in a letter to Nicolini Nicoli of Florence, concerning

concerning these bones, mentions the future of the skull as a proof of the sex of the person to whom it belonged; but such uncertain marks modern anatomists will not easily subscribe to.

Afinius Pollio censures Livy's style for a sort of Patavinity or provincial dialect\*; but it does not absolutely follow from thence that Livy was a native of the city now called Padua. *Stattius, lib. iv. Silv. 7. ad Maximum Junium*, calls Livy, *Timavi alumnus*; but the course of the river Timavus is at a considerable distance from Padua; for it runs between Trieste and Aquileia (as has been already observed) where Antenor built his Patavium. Probably Sidonius Apollinaris in *Paneg. Anth.* points at Livy's writings in these lines:

— *vel quidquid in ævum*  
*Mittunt Euganeis Patavina volumina chartis.*

‘ Or whatever the Patavian volumes, made of Euganean paper, consign to immortality.’

But the Montes Euganei cannot be placed in the territories of the modern Padua (as has been said above) without greatly perplexing the ancient geography. On what authority Eusebius says, in his Chronicon, that Livy died at Padua, I know not; but that Apona was the place of his nativity Martial seems to intimate, in *lib. i. epigr. 62.*

*Censetur Apona Livio suo tellus*  
*Stellaque, nec Flacco minus.*

This celebrated historian might be surnamed Patavinus from the neighbouring city of Patavium, as Virgil is called the Mantuan poet, though he drew his first breath at Andes, a village that is situated not far from Mantua. This conjecture would be the more plausible, were it ascertained that the Fontes Patavini mentioned by Pliny, *lib. ii. c. 103.* and *lib. xxxi. c. 6.* were the hot baths of Apona, which lie at the distance of four Italian miles and a half from Padua, and, no doubt, were well known in ancient times †. If Livy was a native of Padua, the name of Timavus must have been applied by the ancients to two different rivers.

\* See *Quintil. lib. I. inst. Orat. c. 9.* and *lib. viii. cap. 1.*

† *Vid. Lucan. lib. vii. Claudian epig. viii. Sil. Ital. lib. xii. Mart. lib. vi. &c.*

Monument  
and death  
of the mar-  
chionefs d'  
Obizzi.

In the hall of the council-house at Padua is a monument, with a bust of the marchionefs d'Obizzi, who, when a gentleman of Padua, in the absence of her husband, had clandestinely conveyed himself into her bed-chamber, chose rather to be stabbed by the ravisher, who was enraged at the resistance she made, than violate the honour of the marriage-bed. Besides other proofs against this execrable assassin, one shirt-sleeve-button, exactly resembling that which he wore in the other sleeve, was found in the lady's bed. The marchionefs's only son, then but five years of age, whom the assassin removed out of the bed before he made any attempt on her chastity, was likewise produced as an evidence against him; but, by reason of his tender age, his depositions were not thought sufficient to convict the villain. He stood the torture several times, but his life could not be touched; and, after fifteen years imprisonment, his friends procured him his liberty; which however, he did not long enjoy: for the above-mentioned son of the unfortunate marchionefs shot him through the head soon after his enlargement, and thus revenged the barbarity committed against his mother\*. Under the marble bust of the marchionefs are these words:

*Venerare pudicitiae simulacrum & victimam Lucretiam de Dondis ab Horologio, Pii Aeneae de Obizzonibus, Orciani Marchionis, uxorem. Haec inter noctis tenebras, maritales asserens tædas, furiales recentis Tarquinii faces casto cruore extinxit, sicque Romanam Lucretiam intemerati tori gloria vicit. Tantæ suæ Heroïnæ generosis Manibus hanc dicavit aram Civitas Patavina. Decreto die 31 Decembris Anni MDCLXI.*

‘ Reader, revere this image of a noble victim to chastity, namely, Lucretia de Dondis, the worthy consort of Pius Aeneas d' Obizzi, marquis of Orciani, who, in the darkness of the night, preserved the pure flame of conjugal chastity, and with her chaste blood extinguished the brutal fire of a modern Tarquin's lust; so that she surpassed the glory of the Roman Lucretia, in preserving the honour of the marriage-bed inviolable. To the illustrious manes of so great a heroine, the city of Padua dedicated this altar by a public decree, December 31, 1661.’

That the heroic chastity of the marchionefs d' Obizzi should be perpetuated with such a memorial is very proper;

\* *Misson, Tom. I. p. 186, & seq.*

but it must be allowed the like honour is no less due to a chaste young woman, called Isabella Ravagnina, who, when Maximilian I. had made himself master of Padua, chose to jump off from the bridge, called il Ponte Curvo, into the water, where she was drowned, rather than fall into the hands of some Imperial soldiers, who closely pursued her. The Roman Lucretia's heroic act is indeed highly to be commended; yet I doubt not but many other nations afford instances of chastity, which, though buried in oblivion, upon weighing all circumstances, justly deserve to be preferred to that of Lucretia\*. Applicable to this is Pliny's observation, *lib. iii. Ep. 15. Alia clariora esse alia majora; i. e.* 'Some actions are more celebrated, whilst others that are greater are buried in oblivion.' After all the panegyrics on Lucretia, the following contrast may be drawn between her and the chaste Susanna:

Virtue of  
a country  
girl.

Reliques of  
the learned.

*Casta Susanna placet; Lucretia, cede Susanna,  
Tu post, illa mori maluit ante scelus †.*

\* In the whole behaviour of Lucretia the love of fame had a great share: and Ovid also, in *Fastor. lib. ii.* gives us to understand, that she stabbed herself to avoid reproach, rather than from any principle of chastity, when he says.

*Succubuit fama victa puella metu.*

[Another note, by Mr. Schutz, to the same purport with this of the author, is here omitted; as an invidious reflection on such an heroic instance of chastity favours of ill-nature, especially since they both chiefly rely on the testimony of Ovid, who was a notorious debauchee.]

† The comparison here drawn between the Apocryphal heroine and Lucretia is far from being just; for the former could not prevent the punishment she was going to suffer after conviction upon the false evidence of the elders; whereas the latter had it not in her power to prevent Tarquin's villany, though, perhaps, she might have concealed the rape, had she not preferred her honour to her life. To this sarcasm on the Roman matron may be opposed the following lines:

' Fair Susan did her wif-hede well menteine,  
' Algates assaulted fore by letchours tweine:  
' Now, and I read aright that auncient song,  
' Olde were the the paramours, the dame full yong.  
' Had thilke same tale in other guise been told;  
' Had they been yong (pardie) and she been olde:  
' That, by St. Kit, had wrought much forer tryal;  
' Full marveillous, I wot, were swilk denyal.'

PRIOR, p. 233.

' Susanna

‘ Sufanna I admire, to whom Lucretia must yield ; the  
 ‘ latter chose to die after she had contracted the guilt which  
 ‘ the former was resolved to prevent by her death.’

Near the marchionefs d’ Obizzi’s monument, over the door which opens into the Officium Sanitatis, is the following inscription cut in marble :

Inscription  
 on account  
 of Livy’s  
 arm.

*Inclyto Alphonfo Arragonum Regi studiorum Fautori, Reip. Venetæ fœderato, Antonio Panormita Poeta legato suo orante, & Matthæo Viçturio hujus Urbis Prætoze constantiffimè intercedente, ex Historiarum parentis Titi Livii, affibus, quæ hac tumulto conduntur, brachium Pat. Civ. in munus conceffere, A. C. MCCCCLI. 14. Kal. Se.*

‘ The citizens of Padua made a present of an arm of  
 ‘ Titus Livius, the father of history, being part of the re-  
 ‘ mains of that great man deposited in this tomb, to the  
 ‘ illustrious Alphonfo king of Arragon, encourager of learn-  
 ‘ ing, and ally to the republic of Venice, at the earnest re-  
 ‘ quest of the celebrated poet Antonio Panormita, their en-  
 ‘ voy, and the passionate sollicitation of Mateo Vitturi, chief  
 ‘ magistrate of this city. August 18, 1451.’

Hence it appears that there are also literary reliques, and that they are no less eagerly sought for than the religious ; but the misfortune is, that as many objections may be raised against the genuineness of Livy’s bones, which Padua so much boasts of, as against many of the reliques so devoutly worshipped by the Romish church ; but some of the latter are infinitely more profitable, and therefore more valued.

In the large hall, not far from the passagé leading to the Potesta’s palace, is to be seen a stone superscribed with the following words :

*Lapis vituperii & cessionis banorum.*

Stone of re-  
 proach.

‘ The stone of ignominy and bankruptcy.’

Such as become bankrupt, and are unable to pay their debts, by sitting publicly three times with their bare buttocks upon this stone, and swearing that it is not in their power to discharge their debts, are cleared from any further prosecution from their creditors. This extraordinary ceremony, however, has been discontinued for upwards of fifty years. The

The chief magistrate's apartment, or il Palazzo di Potestà, Il Palazzo di Potestà. is in the council-house, where the busts, portraits, and arms of such as have been invested with the dignity of Potestà, are to be seen. Formerly, several panegyric inscriptions were placed under the busts, &c. some of which, composed by the celebrated Ferrari, pleased me so, that I cannot forbear transcribing a few specimens of them: Elogies of several Potestà's.

## I.

## ALOYSIO PRIOLO

*Paternæ venerationis titulum promerito,  
Quòd submotis peccandi causis  
Leuioris lapsus atque ætatis licentiam  
Clementer æstimârit,  
Et in pudoris notam supplicio conuerso  
Suffundere maluerit iuventutis sanguinem  
Quam effundere,  
Artium Studio  
Summo regnandi artificii  
Effigiem sacrârunt  
Anno M. DC. LIV.*

Of Aloysi  
Prioli.

‘ To Aloysi Prioli, an excellent magistrate, who well de-  
‘ served the venerable and affectionate title of a father, for  
‘ he wisely removed the causes of guilt, and was mild in  
‘ overlooking the foibles and fallies of youth, by changing  
‘ the punishment of them to some mark of shame, being de-  
‘ sirous that the blood of young persons should rather tinge  
‘ their cheeks with ingenuous blushes, than be shed by stripes,  
‘ the students have consecrated this image in the year 1654.’

## II.

## ANGELO CORRARIO, Prætori,

*Qui Veneto cælo delapsus, populis, quoscunque adiit, beneficus ac sa-  
lutaris, bis etiam terris usurâ brevi commodatus, mansuetudine,  
celeritate & consilii præstantiâ nominis auguriam implevit, hoc  
etiam quod in ipso rerum ingentium molimine evocatus est, ut pa-  
cis ac felicitatis nuntius Romanum Orbem collustraret: Litteræ  
ac disciplinæ Cyllenium sidus sibi modò ostensum beneficiis præ-  
sens adarant, atque erepti desiderium augustâ imagine salantur.  
Anno MDCLVI.*

Of Angelo  
Corrari.

‘ To Angelo Corrari, chief magistrate of Padua, who, de-  
‘ scending from the Venetian sky, was gracious, and spread  
‘ virtue and happiness wherever he came; though lent but  
‘ for

‘ for a short time to this country, such was his mildness, his  
 ‘ diligence, and wisdom, that he well deserved the name of  
 ‘ Angelo; and more particularly as he was recalled from  
 ‘ this scene of action, as a magistrate, to be sent as a mes-  
 ‘ senger to diffuse peace and happiness through the whole  
 ‘ Roman empire. Learning and the sciences adore this il-  
 ‘ lustrious star (which like the planet Mercury was but just  
 ‘ shewn them, but by its benign influences is still present)  
 ‘ and alleviate their grief for the loss of it by his august  
 ‘ image. 1656.’

Of Antonie  
 Bernardi.

## III.

*Cape animos, Dalmatia mœrens,  
 Culti orbis limes, Italiæ mœnia,  
 Si totâ virium mole Ottomanus incumbit  
 Novusque è Thracia turbo circumtonat,  
 Certa Salus adest  
 ANTONIVS BERNARDVS,  
 Qui publicos hostes toto æquore cecidit,  
 Irruentem barbariem sistet,  
 Novusque Leonida  
 Christiani Orbis claustra tuebitur.  
 Facile hostem superat  
 Qui se ipsum vincens  
 De vitiiis & cupiditatibus triumphat.*

‘ Mourning Dalmatia, thou boundary of the civilized  
 ‘ world, and boundary of Italy, take courage; should the Ot-  
 ‘ toman with his whole force invade, and Thrace again  
 ‘ thunder from every quarter, ANTONIO BERNARDI, thy in-  
 ‘ vincible protector, who slaughtered the enemies of the re-  
 ‘ public in repeated engagements at sea, is present to repel  
 ‘ the irruptions of the barbarians. This modern Leo-  
 ‘ nidas will defend the barrier of the christian world:  
 ‘ For he is sure to gain the victory over an enemy, who  
 ‘ conquers himself, and triumphs over his passions and  
 ‘ vices.’

Of Aloysius  
 Mocenicus.

## IV.

*Hoc militari aspectu cultuque civilis imperii insignibus radiante  
 spectantium oculos rapiebat ALOYSIVS MOCENICVS, incer-  
 tum bello an pace clarior, cum à Turcicis Tropæis recens in Urbe  
 studiorum altrice Ottomanicas manubias Musis consecraret, fes-  
 asque rebus subveniens fovendis ingeniis laudem sceneraret. Juris  
 publicis*



*Studiosa juvenus suum cuique decus rependens sacros multus quàm publicis hostibus formidatos, tam clementiæ fulgore coruscus, æternum grati animi monumentum statuit.*

*Ann M.DC.LVIII.*

‘ With this military aspect, and adorned with these glorious ensigns of civil power, Aloysi Mocenici attracted the eyes of the beholders. It is dubious whether he was more illustrious in peace than in war; for when he returned loaded with spoils, after his victories over the Turks, into this city, the nursery of the sciences, he consecrated them to the muses; and by relieving the distressed, and encouraging men of genius, acquired fresh glory. The students of the civil law, as an eternal monument of their gratitude, have unanimously set up the resemblance of that sacred face, that always struck terror into his enemies; but beamed with mildness and benevolence towards his friends.’

## V.

*MARCI RUZZINI Pretoris*

Of Marco Ruzzini.

*Sereni vultus duro marmore spirant, cujus mitissimum pectus clementia, tanquam Templum insedit, cui cum una felicitas fuerit fecisse felices, postquam urbem annonâ, Gymnasium munificentia beavit, ita abscessit, ut cum nullius unquam spem frustratus sit, sui desiderium explere non potuerit. Juris studiosi B. M. P.*

‘ This breathing marble represents the serene countenance of Marco Ruzzini. In his mild breast benevolence sat enthroned as in a temple; his sole happiness was to make others happy; and after he had relieved the city with plenty of provisions, and largely endowed the college, he by his death has occasioned a grief, which (though he never frustrated the hopes of any) it is beyond his power to allay.’

But of these and other inscriptions nothing now is to be seen: for an order was sent from Venice about five weeks ago to erase them all without exception, and afterwards to plaster them over with mortar. The real cause of such a procedure is unknown. Probably the Venetians intended, by the abolition of these panegyrical inscriptions, to put a stop to such gross flattery; or perhaps jealousy on the part of the magistrates of Venice may have occasioned such a severe order; or, lastly, they might be apprehensive that the erecting of such monuments might induce the Potesta's to connive

Why these inscriptions were defaced.

connive at the great number of irregularities too frequent among the dissolute students, in order to procure themselves the honour of such memorials.

Inscriptions  
in the Palazzo  
del Capita-  
neo erased.

Be this as it will, the precaution used by the Venetians has not spared the inscriptions in the Palazzo del Capitaneo, or the governor's palace, in which Ottavio Ferrari had given noble specimens of his talents for this kind of writing; so that they are no longer extant.

City library.

The city library is also in this palace, of which Gabriel Æmo deserved so well, that the following inscription is set up in memory of his care and liberality :

*GABRIELI ÆMO Præsecto; quod Bibliothecam ventis at-  
que imbribus perviam, libris situ corruptis, ipsisque parietibus  
vitium ducentibus, sartam tectam exegerit, & absterfo squalore in  
pristinum cultum restitutam insigni liberalitate auxerit; Octavius  
Ferrarius B. M. P.*

‘ Ottavio Ferrari erected this memorial of Gabriel Æmo,  
‘ librarian, in acknowledgment of his great liberality in re-  
‘ pairing this library, when in so bad a condition, that the  
‘ books were greatly damaged by the weather and rain, and  
‘ grown mouldy by the dampness of the walls.’

Il Palazzo  
del Capita-  
neo.

Il Palazzo del Capitaneo stands on the beautiful area called Piazza de' Nobili; it is an elegant building, and the second story is adorned with a gallery supported by seventy-three pillars of red marble. The tower is also a good piece of architecture, and has a clock on it which shews the course both of the sun and moon.

Ezzelini  
palace.

The ancient palace of the tyrant Ezzelini, or Acciolini, is remarkable for its spacious vaults, and at present serves both for an arsenal and granary. This old fortress, which was begun in the year 1237, and finished in the year 1242, is ornamented with two towers, on one of which the following inscription is to be seen :

*Piis carcerem adspergite lacrymis, quem majores vestri cruore,  
hic ætatis, sexus, conditionis, morum, nullo discrimine habito, quos  
Acciolinus Tertius de Romano inhumaniter vivos detrusit, inediâ,  
dolore, desperatione non nisi mortuos atque consumptos extraxit, inter  
tot innocentes --- quod incredibili feritate hoc viventibus condidit  
sepulchrum, nocens mortuus est. Vestram hinc agnoscite felicita-  
tem, qui optimum Principem nati, invidiæ, non pietati locum  
reliquistis.*

*reliquistis. Sebastianus Galvanus Patavinus, annonâ & toto bellico apparatu à Sereniss. Veneta Rep. in hac arce suæ fidei commissis, teterrimo carceri hæc ex historiis inscribenda curavit. Anno. Dom. MDCXIX.*

‘ Shed tears of compassion on this prison, where the blood  
 ‘ of your ancestors was abundantly shed ; for those, whom  
 ‘ the inhuman Acciolini thrust down alive, without any distinction of age, sex, rank, or condition, into this dungeon,  
 ‘ perished with hunger, grief, and despair. After such  
 ‘ numbers of innocent victims, who were buried alive in this  
 ‘ dreadful sepulchre, it was the just fate of the execrable tyrant himself to expire in it at last. Hence you ought to  
 ‘ be sensible of your present happiness, in having a prince,  
 ‘ who, from being objects of pity and compassion, has rendered you so happy as to be envied for your prosperity.  
 ‘ This inscription was set up over this dreadful dungeon by  
 ‘ Sebastiano Galvani, a native of Padua, commissary of the  
 ‘ provisions and military stores lodged in this castle, in the  
 ‘ year 1618.’

On a bastion, near All-saints-gate, is a marble lion, with this inscription under it :

*Hoc hospes opus tibi indicat, an JULIANUS Gradonicus, qui Patavium ornavit atque munivit, Ancæ meruerit nomen ; at, si tu legeris acta, Aristidem quoque dices, nam talem egit Præet. qualis quilibet esse deberet. Anno M.D.XVIII.*

‘ Stranger, this monument informs thee how well Giuliano  
 ‘ Gradonici, who embellished and fortified Padua, deserved  
 ‘ the name of Ancus\*. But, if thou wilt read the account  
 ‘ of his noble exploits, thou wouldst look upon him as another  
 ‘ Aristides : for, when he was Podesta, he behaved so as  
 ‘ to deserve universal applause. 1518.’

Over the entrance of a private gentleman’s house not far from Ponte de’ Tadi, is the following inscription set up by the owner :

*Domino cobonestanda Domus.  
 Paulus Tomasinus Advocatus 1639.*

Inscription  
 on Tomasi-  
 fini’s house.

\* Alluding to Ancus Martius, fourth king of Rome, who enlarged and embellished the city.

‘ The owner’s virtue reflects a lustre upon his house. Paolo Tomasini, a pleader, 1639.’

In the house is shewn the following concise form of a will by the same gentleman :

His will.

*Deo vivite, Sereniss. Rcip. Venetæ obsequium præstate, omnes honorate, nullum cujuscunque sortis spernite, pro nemine fidei-jussione vos obstringite, sic vivite, ut posteri vos vixisse intelligant. Paulus Tomasinus f. C. Filiis suis testamento reliquit.*

‘ Live to God ; be loyal subjects to the serene republic of Venice ; honour all men ; despise not the meanest ; be sureties for no man ; so live, that posterity may know you have not lived in vain. This is the legacy which Paolo Tomasini, a lawyer, left his sons by this his last will and testament.’

Near the mill-bridge are to be seen thirty mills within a small distance of each other, set in motion by the same stream.

Palazzo di Soranzo.

The finest private edifice in the whole city is the Palazzo di Soranzo, which is adorned with the portraits of a great number of princes. The garden belonging to this palace is not yet completed.

Statue of Hercules Buphiloporus.

In the court of the Palazzo di Mantua stands a large colossus with this inscription :

*Hercules Buphiloponus bestiarius, qui tristitiam depulit omnem, peramplo hoc signo Mantuæ curæ reflorescit.*

Buphiloponus may possibly signify a great lover of labour \*, and *bestiarii*, according to Tertullian, Vopiscus, Prudentius, and particularly Cassiodorus (*divers. lect. lib. v. epist. 42.*) were those who voluntarily offered themselves to fight with wild beasts in the amphitheatres : but for what end this statue was erected I can get no information, neither do I remember that any of the ancient writers apply such an epithet or surname to Hercules.

\* It seems rather, from its etymology, to denote a lover of labouring oxen, from *βους*, φίλος, and *πovος*, and probably alludes to Hercules’s stealing Geryon’s oxen, and driving them from Spain into Greece.

In

the palace of count Francesco Capo di Lista is a A large wooden horse. horse so large that it cannot stand in the first story, its enormous height takes up half the second. It the family coat of arms is a horse; but what gave rise to the whim of making this huge wooden horse, no-body can inform me. My guide assured me that it was the original horse.

Formerly the cabinets of Bonaviti, Silvatico, Zabarella, Cabinets of curiosities. Cassini, Lazara, &c. at Padua were worth seeing; but they have been dispersed, and nothing now remains of them.

At present, Morgani has a good collection of curiosities. But the most valuable in this city is that of the celebrated physician, Of Valisnieri. Antoni Valisnieri, who dying on the 28th of January, in the five-and-twentieth year of his age, left behind

an son of the same name, the present owner of this collection. It consists of several petrifications, natural curiosities, Egyptian idols, Hetruscan vases, and ancient busts, among which one of Junius Brutus and two others are much admired. Several animals and insects, Methods of preserving several animals for a long time. usually kept in spirits of wine, are here preserved without corruption, in glass bells stopped with wax at the bottom, to prevent them from flying against the air.

Among the pleasure-gardens of Padua, that of d' Andola, The garden of Andola. the Venetian, is one of the best, being adorned with several numbers of statues; but the Papafava gardens exceed Of Papafava. all others in orange-trees, cypress, and other ever-greens, which

are disposed into fine walks, labyrinths, and beautiful hedges. The latter, some are of box-tree, grown to the height of sixteen or fourteen feet.

The name of Papafava is said to be derived from Giacomo The etymology of the name of Papafava. Carraria, to whom the monks of a convent in Carpi, where he was educated, gave that nickname, because he was extremely fond of beans.

The air of Padua is accounted very healthy. Martin Healthfulness of the air. Lister, a German, father to the person who keeps the inn at the sign of the king of England, lived here a few years since at the age of a hundred and fourteen.

At present, few cities have so many apothecaries as Padua, in proportion to the number of inhabitants: but it must be observed, that most of these venders of medicines are also distillers. Great quantities of vipers are collected here; Vipers. some of which are kept alive for various uses, and others are dried and made into powder, which is supposed to be of great efficacy in medicine. They feed the fowls with vipers and Fowls fed with them. meal.

‘ The owner’s virtue reflects a lustre upon his house  
‘ olo Tomasini, a pleader, 1639.’

In the house is shewn the following concise form  
will by the same gentleman :

His will.

*Deo vivite, Sereniss. Reip. Venetæ obsequium præstat  
nes honorate, nullum cujuscunque sortis spernite, pro nemin.  
jussione vos obstringite, sic vivite, ut posteri vos vixisse inte  
Paulus Tomasinus f. C. Filiis suis testamento reliquit.*

‘ Live to God ; be loyal subjects to the serene repu  
‘ Venice ; honour all men ; despise not the meanest ; b  
‘ ties for no man ; so live, that posterity may kn  
‘ have not lived in vain. This is the legacy which  
‘ Tomasini, a lawyer, left his sons by this his last  
‘ testament.’

Near the mill-bridge are to be seen thirty mills w  
small distance of each other, set in motion by th  
stream.

Palazzo di  
Soranzo.

The finest private edifice in the whole city is the  
di Soranzo, which is adorned with the portraits of  
number of princes. The garden belonging to this p  
not yet completed.

Statue of  
Hercules  
Buphilopo-  
rus.

In the court of the Palazzo di Mantua stands a lar  
lossius with this inscription :

*Hercules Buphiloponus bestiarius, qui tristitiam depulit  
per amplo hoc signo Mantuæ curæ reflorescit.*

Buphiloponus may possibly signify a great lover of la  
and *bestiarum*, according to Tertullian, Vopiscus, Prud  
and particularly Cassiodorus (*divers. lect. lib. v. epis*  
were those who voluntarily offered themselves to fig  
wild beasts in the amphitheatres : but for what end thi  
was erected I can get no information, neither do I r  
ber that any of the ancient writers apply such an ep  
surname to Hercules.

\* It seems rather, from its etymology, to denote a lover of l  
oxen, from *βους*, φίλος, and *πρωος*, and probably alludes to Hercule  
ing Geryon’s oxen, and driving them from Spain into Greece.

In the palace of count Francesco Capo di Lista is a wooden horse so large that it cannot stand in the first story, but by its enormous height takes up half the second. It seems the family coat of arms is a horse; but what gave rise to the whim of making this huge wooden horse, no-body could inform me. My guide assured me that it was the original Trojan horse.

A large wooden horse.

Formerly the cabinets of Bonaviti, Silvatico, Zabarella, Tomassini, Lazara, &c. at Padua were worth seeing; but they have been dispersed, and nothing now remains of them. However, Morgani has a good collection of curiosities. But the most valuable in this city is that of the celebrated physician Antoni Valisnieri, who dying on the 28th of January, 1730, in the five-and-twentieth year of his age, left behind him a son of the same name, the present owner of this curious collection. It consists of several petrifications, natural curiosities, Egyptian idols, Hetruscan vases, and ancient marble busts, among which one of Junius Brutus and two of Jupiter are much admired. Several animals and insects, formerly kept in spirits of wine, are here preserved without any liquor, in glass bells stopped with wax at the bottom, to secure them against the air.

Cabinets of curiosities.

Of Valisnieri.

Methods of preserving several animals for a long time.

Among the pleasure-gardens of Padua, that of d' Andola, a noble Venetian, is one of the best, being adorned with great numbers of statues; but the Papafava gardens exceed it for orange-trees, cypress, and other ever-greens, which are disposed into fine walks, labyrinths, and beautiful hedges. Of the latter, some are of box-tree, grown to the height of thirteen or fourteen feet.

The garden of Andola.

Of Papafava.

The name of Papafava is said to be derived from Giacobino de Carraria, to whom the monks of a convent in Carraria, where he was educated, gave that nickname, because he was extremely fond of beans.

The etymology of the name of Papafava.

The air of Padua is accounted very healthy. Martin Ichtel, a German, father to the person who keeps the inn called il Rè d' Inghilterra, or the sign of the king of England, died a few years since at the age of a hundred and fourteen. However, few cities have so many apothecaries as Padua, in proportion to the number of inhabitants: but it must be observed, that most of these venders of medicines are also confectioners. Great quantities of vipers are collected here; some of which are kept alive for various uses, and others dried and made into powder, which is supposed to be of great efficacy in medicine. They feed the fowls with vipers and

Healthfulness of the air.

Vipers.

Fowls fed with them.

meal at Naples ; where they are also administered to patients, as well as the broth made of these animals. The best way of feeding fowls is to cram them with a paste made of viper-powder and barley-meal, and then to give them milk to drink. Of these fowls the Neapolitans make a jelly, and give it to consumptive patients, and order them to continue drinking it for some weeks. This puts me in mind of Sir Kenelm Digby, an English virtuoso, who used to feast his wife, who was a very beautiful lady, with capons fattened with vipers flesh ; but he did not long enjoy his pampered idol ; for she died very young. Vipers are not always equally good ; for in some years their flesh is more efficacious than in others. Those caught in the neighbourhood of Rome are accounted the best ; and on that account great quantities are sent from thence to Venice, to be used as an ingredient in the Theriaca Andromachi, or Venice-treacle ; though, at present, the Theriaca, made at Paris and other places, is as good as that of Venice. As all venomous creatures thrive best in a warm climate and dry soil, the vipers bred about Padua must consequently be inferior in virtue and efficacy to those of Rome.

The best vipers.

Storms.

The territory of Padua is very subject to storms, particularly those which come from the sea, which are extremely violent.

Public brothels.

For the honour of the Muses, and the edification of the students in the University, it seems the *Donne libere*, or *Done del Mondo*, as they are called, are publicly tolerated at Padua. These ladies have their respective dwellings appointed them, where they live together six or eight in a class, and offer themselves to the service of the public. That so commendable an institution may not be liable to any objection, it is the peculiar office of several physicians frequently and strictly to examine these *Donne*, that no bad consequences may happen to those who converse with these nymphs. Of these public temples of Venus, there are two in the city of Padua ; and, what seems something out of character, one joins to the Eremitical fathers convent, and the other to a nunnery of St. Blazé.

Jews place.

The Jews have also their particular quarter allotted to them at Padua, out of which they are not permitted to stir. On the three gates leading thither are so many different inscriptions : that on the south-gate is as follows :

*F. D.*



F. D.

Inscription  
over a gate  
of the Jews  
quarter.

*Ne populo cœlestis Regni hæredi usus cum exhærede esset fraudi, Judæi unum in locum hic redacti assiduo Marci Cornelii lætissimi Viri, Episcopi, Domûs Dei zelo atque studio penè universonum Sanctissimo, Dominæ Urbis Senatu auctore, facto decreto civium, Virorum amplissimorum Francisci Bernardi Prætoris, Marci Quirini Præfæti benigno auspicio, eximiâ Danielis Campesii, Sertorii Ursati Eq. Nicolai Campo San. Petri J. C. Curatorum operâ. Anno Christi M.DC. III. J. F. M.*

‘Lest any detriment might accrue to the heirs of the kingdom of heaven from a commerce with those who are disinherited, the Jews were confined to this quarter by the indefatigable zeal of the most excellent bishop, Marco Cornelio, for the house of God, and the unanimous decree of the senate, &c. in the year 1603.’

PADUA, May, 1730.



## L E T T E R LXXII.

Description of the Country about ABANO, CATAJO, BATAGLIA, ARQUA, &c.

S I R,

**N**O traveller of taste will think it lost time to bestow a day on an excursion into the country that lies to the south of Padua. The village Abano, in Latin, *Aponum*, lies about four Italian miles from Padua, and is much frequented in summer on account of the warm baths which are about half a mile from it. The village Abano.

A house belonging to signior Cornelio, or Cornaro, in this village, is adorned with some good pictures, and two ancient monuments, one of which represents a woman sitting, with this inscription: Ancient tombs.

ΥΠΟΜΝΗΜΑ ΑΙΛΙΑΣ ΦΙΛΗ  
ΜΑΤΙΟΥ.

Greek inscription.

## The Country about P A D U A.

‘ The monument of Ælia, the wife or daughter of Philematios.’

On the other are the representations of a man and a boy, with these words under them :

Another.

ΓΛΑΥΚΟΣ ΓΛΑΥΚΟΥ  
ΧΡΗΣΤΕ ΧΑΙΡΕ.

‘ My beloved Glaucus, the son of Glaucus, farewell !

Over an old picture of the poet Petrarch are these words in Italian :

Inscription  
over Pe-  
trarch's pic-  
ture.

*Vecchio penso, ardo, piango, e chi mi sfage  
Sempre m'è inanzi per mia dolce pena.*

‘ Old as I am, I still for Laura burn,  
‘ And with fond tears bedew her sacred urn ;  
‘ Her pleasing form, still present to my view,  
‘ At once my former joys and grief renew.

Opposite to Petrarch hangs Laura's picture, with the following inscription in the same language :

Over that of  
Laura.

*Miriam costei quand' ella parla e rie  
Che sol se stessa e null' altra somiglia.*

‘ The beauteous Laura towers above her sex ;  
‘ And, while we gaze, the willing soul beguiles  
‘ With tuneful accents, or bewitching smiles.’

An admirable ancient monument, which now stands on a pillar near the college at Padua, was found at Abano. The inscription is as follows :

Ancient  
monument  
of Caia A-  
tia.

C. ATIA C. F.  
PRIMA SIBI  
ET. Q. SICINIO. M. F.  
VIRO SVO  
V. F.  
IN FRONTE  
P. XX.  
H. L. ET. M.  
H. N. S.  
DISPENATIBVS.

i. e. *Caja Atia, Caji Filia, Prima sibi, & Quinto Sicinio Marci Filio Viro suo vivens fecit. In fronte pedes XX. Hunc locum & monumentum Hæres non sequitur. Diis Penatibus. Vid. Urfsati Mon. Patav. fol. 181.*

The letters H. L. ET. M. H. N. S. may be read, *Hic locus & monumentum hæredem non sequuntur*; and signify that no other person was to be buried in that place.

If Pliny by the *Fontes Patavini* means the baths of Abano, there is not one of them at present that does not emit a smell, which is quite contrary to what he observes of the *Fontes Patavini* \*. In these baths are three sorts of water, of very different qualities; some of the springs are impregnated with sulphur, and have particular bathing-rooms, where, by means of steps, one may descend to any depth in the water. Others are boiling hot, and the water springs up in such quantities as to drive a mill at the distance only of about twenty paces from the source. The wooden pipes through which the water is conveyed to these baths are often incrust-  
The warm  
baths of A-  
bano.

A *Sudatorium* has also been built here, the effect of which is caused by the steam of the water. Some of the springs, which are tepid, are said to be impregnated with lead: and others, from their reddish sediment and other signs, appear to be ferruginous. In those where sulphur predominates, the pipes contract a crust of whitish salt. Here is also a *Sudatorium*.  
Minerals in  
the water.  
Slime bath.  
*bagno di fango*, or a muddy bath, where very obstinate arthritic disorders have been cured by means of the warm slime.

\* Plinius *Hist. Nat. lib. xxxi. c. 6. Nec decolor species æris argenti-væ (ut multi existimavere) medicaminum argumentum est, quando nihil eorum in Patavijis fontibus, ne odoris quidem differentia aliqua deprehenditur.* 'Nor does the discolouring of brass or silver prove, as many have thought, any medicinal virtues to be in them; no such virtues being found in the waters of Padua, nor any difference in smell.' But those of Abano are not the only baths in the territory of Padua. Suetonius, in his life of Tiberius, mentions the *Fons Aponus*; and Martial wrote an epigram in its praise; where, among other encomiums, he says of it:

*Fons Antenoreæ vitam qui porrigit urbi.*

‡ O fountain, who bestowest life and health on Antenor's city.

## The Country about P A D U A.

Why Martial, in *lib. vi. Ep. 42*, stiles these baths *Fontes Aponi rudes puellis*, I own I cannot conceive.

The baths of Abano belonged to two persons of the Morosini family, and are at present let for a hundred Ducati d'Argento, or silver ducats, a year. A very accurate account of their virtues and properties was published at Padua by Gratiani, in the year 1701. It was intitled *Thermarum Patavinarum examen*, where he also treats of other baths in the neighbourhood of Padua.

In some places betwixt this and Catajo, a smoke or warm exhalation is seen to arise from the water and soil; so that, if it was requisite, the number of hot baths might be easily increased.

Palace of  
Inganno.

On the left-hand of this road stands a fine palace called Inganno, *i. e.* Deceit.

Catajo.

Catajo lies five Italian miles from Abano. The former belongs to a gentleman of the family of Obrizzi, the most remarkable actions of which are painted in *fresco* in this palace by the celebrated Paolo Veronese, and explained by proper inscriptions. On the entrance of this palace are the following ingenious lines, composed by Paul Julian Ungar:

Ingenious  
inscription  
over the en-  
trance of  
the palace.

*Jupiter alme domum tutare, superna Gigantes  
Atria si capiant, hic tuus orbis erit.  
Hic quoque siderei sunt picta palatia cæli,  
Adde notis animas, Numinis instar erunt.*

‘ Great Jove protect this house. Should the giants once  
‘ more storm thy imperial dwelling, this may be thy resi-  
‘ dence. Here also are painted the palaces of the starry  
‘ heaven. Give life to the figures, and they will become  
‘ as subordinate deities to thee.’

Near a small stair-case in the palace is the portrait of an old woman, with these lines over it:

Verfes over  
the picture  
of an old  
woman.

*Gabrina giace qui, Vecchia lasciva,  
Qual dal vago Zabrin portato in groppa;  
Che benche sorda, stralunata, e Zoppa,  
Si trastullo in amor, fu che fu viva.*

‘ Here lies the lascivious Gabrina, &c. who, though she  
‘ was deaf, old, lame, and blind, was still amorous while  
‘ she had any life in her.’

The

The upper story is finely furnished with paintings, among which hangs the portrait of the marchioness d' O-  
 brizzi, in honour of whom a statue was erected in the council-  
 house at Padua for her chastity, as mentioned above. By  
 her picture (and painters are seldom guilty of doing injustice  
 to the ladies) she appears to be no extraordinary beauty.  
 This palace yields a beautiful prospect, and has charming  
 gardens, cool grotto's, a park, a theatre, a pavilion for  
 balls, and every thing that conduces to pleasure and magni-  
 ficence.

Portrait of  
the marchi-  
oness d' O-  
brizzi.

The village of Monfelice (in Latin, *Mons felicis*) lies not  
 far from hence; and within an Italian mile from Catajo lies  
 the little town of Bataglia, so called from the rapid conflux  
 of two small rivers in that place.

Monfelice.

About three miles from Bataglia lies Arqua, or Arquato,  
 famous for having been the residence and burial-place of  
 Francesco Petrarca. This celebrated poet was born on the  
 20th day of July in the year 1304, at Arezzo, in the dutchy  
 of Florence; and in his youth was forced to make his escape  
 into the county of Avignon in France, where he lived chief-  
 ly at Vaucluse (so called *quasi Vallis clausa*) near the source of  
 the river Sorgue; a place he often mentions in his poems  
 with great praise and affection. In the twenty-third year of  
 his age, he happened one day to meet a young lady of about  
 thirteen years of age without the gates of Avignon, with  
 whose beauty he was immediately struck; and became so  
 passionately enamoured of her, that he not only entertained  
 the tenderest love for her during the course of one-and-twenty  
 years, that is, as long as she lived; but persevered in his  
 extraordinary passion ten years after her death, and even to  
 the end of his days\*. It does not appear that they were

Arqua.  
Account of  
Petrarch.

His amour.

\* This appears from Petrarch's own words in one of his sonnets:

*Tenemi amor anni vent' uno ardendo  
 Lieto nel fuoco, e nel duol pien di speme;  
 Poi che madonna, e il mio cor seco insieme  
 Saltro al ciel, dieci altri anni piargendo.*

Sonetto 313.

- ‘ For twice ten years, and more, my bosom glow'd
- ‘ With love's soft fires, and felt its pleasing pangs.
- ‘ But since my Laura took her flight to heav'n,
- ‘ And thither carried every heart-felt joy,
- ‘ Ten years I've mourn'd her early fate, and oft
- ‘ Bedew'd her urn with unavailing tears.'

ever married\* ; nor is it known what could prevent these lovers from entering into the conjugal state. It is true, Petrarch once had some ecclesiastical preferment ; but this was towards the latter part of his life ; so that, in the first years of his passion for Laura, he was under no restraint as to marriage on that account. Possibly the want of an easy fortune might check any thoughts of entering into a connection, which is generally attended with considerable charges ; for it was but few years before his death that he went to Florence, to take possession of the inheritance that his father had left him. The real name of Petrarch's mistress was Lauretta, which in his poems he always has abbreviated into Laura. Her father was Henry Chabod, lord of Cabrieres. Petrarch fell passionately in love with Laura the moment he first saw her, which was on the sixth day of April, 1327, about one of the clock in the afternoon, as he tells us in his 177th sonnet, part I. I should not have been so exact in mentioning this circumstance, had not Petrarch, in the first chapter of the Triumph of Love, and in the 291st sonnet, part II, observed, that his beloved Laura expired on the very same day of the year 1348, and in the same hour. Upon her death France became quite insupportable to him ; and, after roving some time from place to place, he at length fixed upon Arquato as his place of residence, where he died in the seventy-fourth year of his age. His monument is to be seen near the church, with the following short inscription :

*Frigida Francisci lapis hic tegit ossa Petrarchæ.  
 Suscipe, Virgo Parens, animam ; Sate virgine parce,  
 Fessaque jam terris cæli requiescat in arce.  
 Moritur, Anno Dom. 1374. 18. Julii.*

‘ Under this stone lie the poor cold remains of Francesco ; Petrarcha. Holy virgin, receive his soul ; and thou who wast born of a virgin pardon his sins, and grant that he may rest in heaven after his weary pilgrimage on earth.’

\* In the *Colloquio tertii diei*, Petrarch writes thus : *In amore meo nil unquam turpe, nil obscenum, nil denique præter magnitudinem culpabile. Adde modum, nihil pulchrius excogitari queat.* ‘ My love was ever free from the least turpitude or obscenity, and was culpable only in its excess. Had the ardour of my passion been less violent, nothing could be imagined more commendable and praise-worthy.’

Under-

Underneath are these words :

*Viro insigni Franc. Petrarchæ Laureato Franciscolus de Brosano, Mediolanensis, gener individuâ conversatione, amore, propinquitate, successione, memoriâ.*

‘ To the memory of that celebrated poet Francesco Petrarcha ; Francescolo de Brosano, of Milan, his son-in-law, who was inseparably united to him by conversation, affinity, affection, &c. inscribes these lines.

And farther underneath :

*Jo. Bapt. Rota Patav. amore, benevolentia, observantiâque devotiss. tanti celebr. Vatis virtutum admirator ad posteros. H. M. B. M. P. C.*

‘ Giovanni Battista Rota erected this monument as a mark of his sincere affection to, and admiration of the excellent qualities of so great a poet, in order to perpetuate the memory of their friendship to posterity.’

Under a brass bust of Petrarch, placed over this monument, is the following inscription :

*Fr. Petrarchæ Paulus Valdezucus Poëmatum ejus admirator, ædium agrique possessor, hanc effigiem pos. An. 1547. Idibus Sept. Manfredino Comite Vicario.*

‘ This bust of Petrarch was set up by Paolo Valdefuci, an admirer of his poems, and the possessor of his house and estate, Sept. 13, 1547.’

On the north side of the church is to be seen the following inscription on marble :

*Danti Aligerio, Francisco Petrarchæ, & Joanni Bocacio, Viris ingenio eloquentiâque clarissimis, Italicæ linguæ parentibus; Ut quorum corpora mors & fortuna sejunxerant, nomina saltem simul collecta permanerent, Joan. Brevius Canon. Cenetensis, hujus Basilicæ Rector, in sui erga eos amoris observantiæque testimonium posuit MDXXIII,*

## The Country about P A D U A.

‘ To Dante Aligieri, Francesco Petrarca, and Giovanni Boccacio, persons celebrated for their wit and eloquence, the parents of the Italian language; that those, whose bodies death and other accidents have separated, might at least have their names perpetuated together on this marble, Giovanni Brevi, canon of Ceneda, and rector of this church, as a testimony of his regard and affection for those illustrious persons, erected this monument in the year 1524.’

Over a fountain at Arquato this distich is to be seen :

*Fonti Numen inest, hospes venerare liquorem,  
Unde bibens cecinit digna Petrarca Deis.*

‘ Revere this sacred spring, whose limpid stream  
‘ Inspired Petrarch’s heav’n-born muse to sing  
‘ Such lays as e’en the gods might deign to hear.’

Inscription  
on a fountain.

Other me-  
morial of  
this poet in  
his house.

The house in which Petrarch lived stands on a hill, at some distance from Arquato; and over the door leading to the garden and vineyard is the following distich, put up by order of the person who succeeded Petrarch, as proprietor of the house :

*Impunè hinc Cererem fumas impunè Lyæum  
Intactas habeat dum mea laurus opes.*

‘ Traveller, thou mayest safely regale thyself with the gifts of Ceres and Bacchus; but let not thy rash hand touch my laurels.’

The memory of the poet is preserved in several of the apartments by allegorical paintings in *fresco*: copper-plates of these, and of some pieces of his furniture that still remain in this house, are to be seen in Tomasini’s *Petrarcha redivivus*. Pignori has bestowed the following epigram on the poet’s chair :

*Hospes*



*Hospes ades, tenuemque procaz ne despice Sellam  
 Terpsichore quâ vix aurea majus habet.  
 O quoties Vatum hac sedit clarissimus olim  
 Dum canit ad Thuscam carmina culta lyram.  
 Cum rigide ad numeros motare cacumina quercus  
 Conspectæ, & rabiem ponere jussa fera est.  
 Phœbe Pater, quid sellam axi superaddere cessas?  
 Dignior baud currus instruet ulla tuos.*

Epigram on  
his chair.

- ‘ Stranger, approach, behold this homely chair,
- ‘ Which e’en Terpsichore herself might chuse,
- ‘ Where seated oft the bard divine attun’d
- ‘ His heav’nly numbers to the Tuscan lyre ;
- ‘ While knotted oaks were seen to wave their heads,
- ‘ As beating time to his harmonious lays,
- ‘ And admiration tam’d the savage beasts.
- ‘ Apollo, to thy axis join this seat,
- ‘ For none will better suit thy radiant car.’

Petrarch’s table is also celebrated by Johannes Rhodius  
a Dane :

*Limpida servavi mensis crystallæ Petrarchæ,  
 Simplicitas ævi, qui fuit, inde patet.*

His table.

- ‘ This table held Petrarch’s crystal vases, and remains
- ‘ here as a monument of the simplicity of that age.’

That Petrarch had a daughter is evident from the in-  
 scription on his monument, Francesco de Brossano of  
 Milan being there styled Gener, *i. e.* his daughter’s husband.  
 It also appears by the inscription on the tomb erected to her  
 memory by her husband in St. Francis’s church at Treviso,  
 that her name was Francesca.

*Franciscæ parienti peremptæ Francisci Petrarchæ Laureati  
 Filiæ, Franciscolus de Brossano Mediolanensis maritus P. Obiit  
 anno M.CCC.LXXXIV.*

- ‘ To Francesca the daughter of Francesco Petrarcha, the
- ‘ celebrated poet, who died in child-bed, this monument
- ‘ was erected by her husband Francesco de Brossano of
- ‘ Milan. She died in the year 1384.

This

This daughter he is supposed to have had in his younger years at Milan. And Tomafini, in his *Petrarcha redivivus*, says, that she was, by the mother's side, of the family of the Becrarii. As it is unquestionable that this daughter of Petrarch was the fruit of stolen embraces, I cannot but wonder at Boccaccio's confidence, when he says of Petrarch, *A juventute suâ cœlibem vitam ducens adeo ineptè Veneris spurciatias borret, ut noscentibus illum sanctissimum sit exemplar honesti*; 'That he led a single life from his youth, and was so averse to lust and forbidden pleasures, that all who knew him looked upon him as a shining example of chastity.' His daughter Francesca left behind her a son, who died at Pavia, where formerly his grandfather Petrarch resided for some time\*.

Wickedness  
of Petrarch's  
brother.

Though I am not for making a saint of Francesco Petrarcha, yet he ought to be distinguished from his brother Gerardino, who is charged with having, in consideration of a sum of money, given up his own sister to the brutal lust of pope Benedict XII.

Laura's  
grave and  
epitaph.

As for the beautiful Laura, she died in Petrarch's absence, while he was on a visit to the Scaligeri family at Verona. She lies in the Franciscan † church at Avignon, with the following epitaph:

D. O. M.

*Et memoriæ æternæ D. Lauræ cum pudiciâ tum formâ  
fœminæ incomparabilis, quæ ita vixit, ut ejus memoria nullo seculo  
extingui possit.*

*Restituerunt veterum monumentorum peregrini indagatores D.  
Christophorus de Allegre Eques Lusitanus, & D. Antonius de  
Prat. Prætor Parisiensis, & Gabriel Simeonius Florentinus,  
εὐδοκίας χαρῆν IV. Idus April. 1558.*

*Sola manet virtus, cætera mortis erunt.* † Sacred

\* This infant was honoured with the following elegant epitaph, which is inserted here for the sake of the learned reader:

*Vix mundi novus hospes eram, vitæque volantis  
Attigeram tenero limina dura pede:  
Franciscus genitor, genitrix Francisca, secutus  
Hos de fonte sacro nomen idem tenui.  
Infans formosus, solamen dulce parentum  
Hic dolor, hoc uno fors mea læta minus.  
Cætera sum felix & veræ gaudia vitæ  
Nactus & æternæ, tam cito, tam facile.  
Sol bis, Luna quater flexum peragraverat orbem,  
Obvia mors, fallor, obvia vita fuit.  
Me Venetum terris dedit Urbs, rapuitque Papia;  
Nec queror, hic cælo restituendus eram.*

*Vid. Jac. Salomonii Inscriptiones agri Patavini, p. 580.*

† Or rather the Cordeliers church, which is one of the Franciscan orders.

- ‘ Sacred to God the greatest and best of beings,
- ‘ And the eternal memory of Laura, a lady no less distinguished for her chastity than her beauty; who lived in
- ‘ such a manner, that her memory will never die, but is
- ‘ consigned to immortality.
- ‘ Christopher de Allegre, a knight of Portugal; Antony
- ‘ de Prat, chief magistrate of Paris; and Gabriel Simeoni
- ‘ of Florence, searching for ancient monuments, out of respect to Laura’s memory, repaired this tomb, April 10, 1558.
- ‘ Virtue alone defies the stroke of death.’

This tomb remained for many years in obscurity, till it was at last discovered by Mauritius Scæva.

Francis I, king of France, passing through Avignon in his way to Marseilles, ordered Laura’s grave to be opened, and the coffin to be taken up; but nothing remained of that celebrated beauty but dust and the bones. On the breast of the skeleton lay a small leaden box, in which were some Italian verses \*, and a medal of lead, on one side of which was the image of a female, and on the reverse these letters, M. L. M. I. which stands for Madonna Laura mortua jacet; *i. e.* ‘ My beloved Laura lies dead.’

Upon this, Francis I. erected a splendid monument to Laura’s memory, with the following epitaph composed by himself :

\* These verses were written on parchment by Petrarch’s own hand, and are as follow :

*Qui riposan quei caste e felici ossa  
 Di quell’ alma gentile, e sola in terra,  
 Appro e dor sasso hor ben teco hai sotterra,  
 E’l vero honor, la fama, e beltà scossa.  
 Morte hà del verde Laure suelta e mossa  
 Fresca radice, e il premio di mia guerra  
 Di quattro lustri e più s’ ancor non erra  
 Mio pensier tristo, e’l cbuide in poca fossa.  
 Felice pianto in borgo d’ Avignone,  
 Nacque e mori: e pui con ella giace  
 La penna, e’l stil, l’ inchiostro & la ragione  
 O delicati membri, d’ viva face,  
 Cb’ ancor mi cuoggi e struggi, in ginocchione  
 Ciascun preghi il Signor t’ accetti in pace.  
 O Sexo,  
 Mortal bellezza indarno si sospira,  
 L’ alma beata in ciel vivra in eterno.  
 Pianga el pute e il futur secul priva,  
 D’ una tal luce: & io de gli occhi e il tempo.*

*En petit lieu compris vous pouvez voir,  
Ce, qui comprend beaucoup par renommée ;  
Plume, labeur, la langue & le devoir  
Furent vaincus par l'aymant de l'aymée.  
O gentill' Ame, etant tant estimée,  
Qui te pourra louer, qu'en se taisant ?  
Car la parole est tousjours reprimée,  
Quand le sujet surmonte le disant.*

- Within this narrow tomb confin'd you see
- Her, whose fair fame the world did over-spread ;
- Her lover's voice, his pen, his muse conspir'd
- To praise her living and lament her dead.
- O gentle shade! who can record thy worth,
- Since words are wanting for so high a theme ?
- The muse in silence droops her doubtful wing ;
- There need no words to eternize thy name \*.

Country  
about Ar-  
quato.

In returning from Arquato to Padua, we passed through a very pleasant country, interspersed with many beautiful

\* Giulio Camillo, after the example of the French monarch, composed the following Latin epitaph for Laura :

*Laura ego, quæ fueram Thusci olim vita Poetæ :  
Laura ego, quam in vita Thuscus alebat amor :  
Hæc sine honore diu jacui non cognita, quamvis  
Cognita carminibus culte Petrarchæ tuis.  
Nullus purpureis spargebat floribus urnam,  
Nullus odoratis ferta dabat calathis.  
Nunc quoque Francisci, sed versu & munere Regis  
Notescio, officiis conspicienda piis.*

Luigi Almanni likewise celebrated Laura in the following Italian verses :

*Qui giace il tronco di quel sacro Lauro  
Che del Tosco miglior fu dal oggetto,  
Ch' ovunque scalda il Sol n'ando l'odore :  
Hor dal Gallico Re del ciel thesauro  
(Sendo in poco terren vile e negletto)  
Et di marmi, e di stil receve honore,  
E sempre i rami haurrà fioriti e freschi  
Sotto l'ombra immortal de duo Franceschi.*

The following Latin distich was also composed on Petrarch and Laura by Golnitz, a Danè :

*Carmine laurum habui, LAVRÆ studiosus amator :  
Mors rapuit LAVRAM, carmina non potuit.*

*Vid. Golnitz Ulyss. Belg. Gall. p. 484.*

feats

seats of persons of distinction. The nobility of the district of Padua had formerly the criminal jurisdiction, as it is called, over their vassals. But, the Castellani of Salvazzano having ordered a woman's eyes to be put out for a theft she had committed, the republic of Padua, under pretence that such a power was liable to enormous abuses, laid hold of that opportunity to take the entire administration of justice into their own hands. This happened in the year 1120; and the loss of this privilege was confirmed by an edict in 1205, under penalty of death to such delinquents as should offer to re-assume it. After this the Paduans appointed Podesta's in several places by whom to this day justice is, or ought to be, administered; it being the common boast of the Venetians, that, in two momentous points, their subjects are happier than the rest of the world, *viz.* that they always find *Pane in piazza*; *i. e.* 'Bread in the market;' and *Giustizia in palazzo*, 'Justice in the courts.' But I would not advise any foreigner, if he can possibly avoid it, to put the second article to the trial.

How the nobility lost their criminal jurisdiction.

Administration of justice.

I am, &c.

The End of the Third VOLUME.



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TO THE

## THIRD VOLUME.

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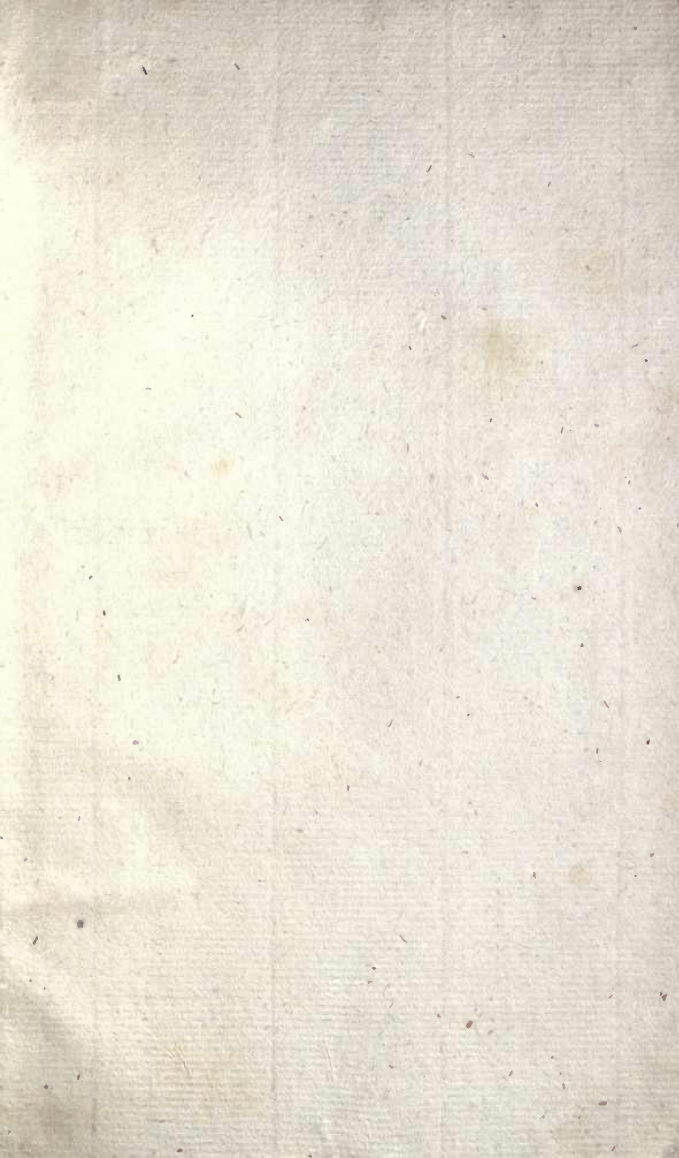
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